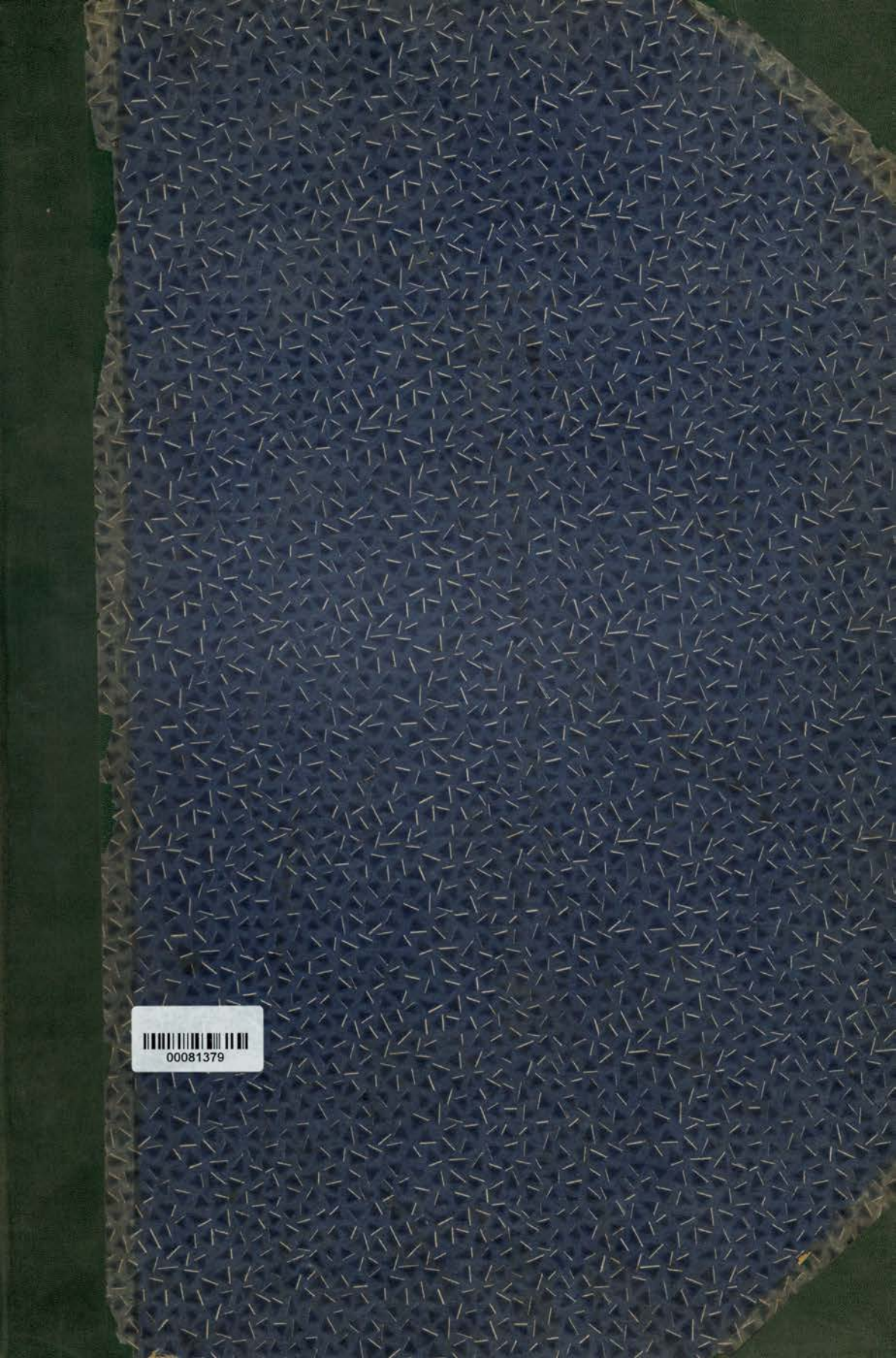
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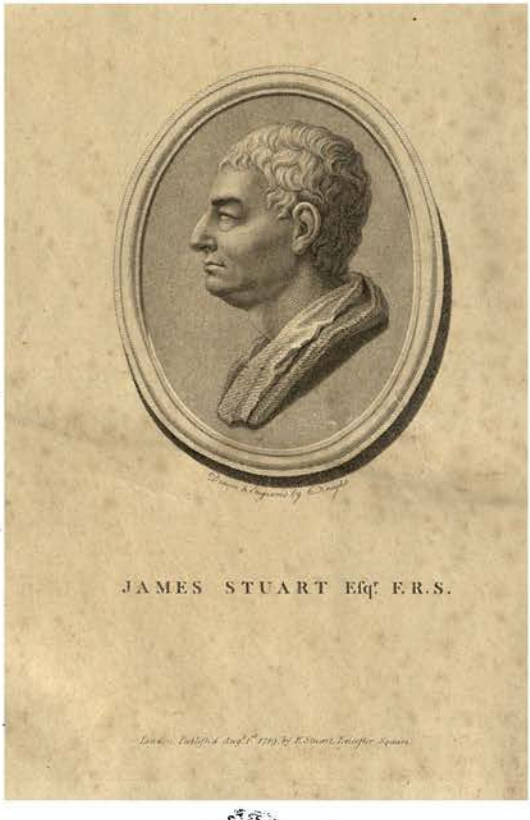
JAMES STUART Esqr. F.R.S.
London, Published Augt. 1st 1789, by E. Stuart, Leicester Square.

THE·ANTIQVITIES·OF·
ATHENS·

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND · F.S.A.
AND · NICHOLAS · REVETT.
PAINTERS · AND · ARCHITECTS.

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TO THE PUBLICK.

IT would be truly unpardonable, if I did not take this opportunity of publicly teſtifying my ſenſe of the great obligations conferred on me, by the numerous friends of my late huſband Mr. STUART, in promoting the publication of this volume: my own efforts to that end would have proved ineffectual, had I not received their aſſiſtance. To the gentlemen of the Dilettanti Society I am greatly beholden, they having, with the utmoſt liberality, preſented me with many of the plates, neceſſary to compleat the volume, from original drawings in their poſſeſſion. I am likewiſe much indebted to Mr. William Newton, of Greenwich, for his aſſiſtance by generouſly taking a very principal part in the completion of this volume, and thereby contributing to give the world the collection of Antiquities, which, without ſuch united aid, muſt have been left in oblivion.

ELIZABETH STUART.

INTRODUCTION.

THE following work having been, by the ſudden death of the author, left unfiniſhed; and his friends judging that it ſhould be publiſhed without alterations or additions, excepting ſuch only as were requiſite to complete his intention, and for which the materials he left afforded authority; it becomes neceſſary to account to the reader for ſome deficiences he may obſerve, and appriſe him of what has been done ſince Mr. Stuart's deceaſe, that the known accuracy, taſte, and claſſical knowledge of the able author may not undeſervedly be impeached.

Mr. Stuart, having been very infirm for ſome years preceding his death, left his papers in great confuſion and diſorder; many were incomplete, and ſeveral were miſſing. The firſt buſineſs therefore was to diſcover the arrangement, and, when that was obtained, recourſe was had to the original ſketch-books, and ſuch authentic documents as could be found, in order to complete the examples that were unfiniſhed, and ſupply thoſe that were wanting. Where theſe authentic materials have failed, the deficiency has been left remaining, except that, inſtead of ſome of the views which could not be found, others relative to the ſubject deſcribed have been ſubſtituted. The work is very highly indebted to the liberality of the Society of Dilettanti, who have been at the expence of engraving a great number of the plates, *from* original drawings in their *poſſeſſion*. Several of the members of the Society have intereſted themſelves in promoting the publication of this volume, and have contributed to that end much of their time and knowledge. To them, therefore, it is in a great meaſure owing, that upon the author's death the work was not entirely relinquiſhed, and the honour and utility of ſo valuable a performance loſt to the Britiſh nation.

The following are ſome particulars of which it may be proper the reader ſhould be appriſed.

In the explanation of the Acropolis it has been omitted to note, that the aſteriſk (*) in the plan marks the place of the little Ionic temple miſtaken by Wheler and Spon for the temple of Victory Apteros. Mr. Stuart ſays, it was probably the temple of Aglauros, and is now intirely demoliſhed. (See chap. V. pages 39 and 40.)

In the deſcription of plate III. chap. I. of this volume, it is ſaid ſome triangular holes are marked on the architrave. The author probably intended ſo to do, but they are omitted. A repreſentation of ſome holes may be ſeen on the architrave in plate I.; they are however made quadrangular, whether by miſtake or not, is uncertain.

In page 12, it is ſaid, the plates XIV. XV. XVI. XVII. are taken from the northern ſide of the Parthenon; but it muſt be obſerved, that the firſt and laſt only are from that ſide, and the other two plates, XV. and XVI. from the ſouthern ſide.

The plates XXIX. and XXX. of chap. I. though deſcribed in the letter-preſs, were not to be found: the firſt of the two may be ſeen in Montfaucon's Antiquities; but it is there ſo incorrectly repreſented, that a copy of it would be a diſgrace to this work. Of the latter, all that could be found of the drawing for it has been engraved.

Of

Of the ſecond chapter, the view, plate I. ſo particularly deſcribed in the letter-preſs, was miſſing; its place, therefore, is ſupplied by an engraving from a view of the ſame temple belonging to the Society of Dilettanti, and drawn by Pars on the ſpot.

Plate IV. plate VII. and plate XX. of chap. II. have been engraved, ſince the author's death, from drawings in outline that he had left; but no drawings for plates V. VI. and X. of this chapter could be found: they have therefore been delineated by having recourſe to the original ſketches and dimenſions.

Of the third chapter, Mr. Stuart had intended four plates, as he expreſſes in p. 24; nevertheleſs but two had been engraved, nor were any drawings of thoſe intended for the two others to be found: the word plate, therefore, at the bottom of that page, muſt be conſidered as an erratum.

The letters S and T, in plate II. of this chapter, were inſerted by Mr. Stuart, but not explained. The former, without doubt, diſtinguiſhes the apartments behind the ſcene wherein Vitruvius (lib. v. cap. 9.) ſays the chorus was prepared. The latter probably marks the porticus Eumenici, mentioned in the deſcription of the plan of the Acropolis annexed to this volume. In p. 24, line 26, the letters c, b, d, referring to this plate, ſhould be read D, b, B; and in line 28, the letters e, f, ſhould be g, f.

All the architectural engravings of the fifth chapter have been copied from the drawings of Mr. Revett, belonging to the Society of Dilettanti. Mr. Stuart had not prepared any drawings relative to the Propylæa, except a view: this he mentions, p. 38, but it could not be found; another view, therefore, of the ſame object, belonging to the Society, and drawn by Pars, has been inſerted in its ſtead.

In the firſt volume, the vignettes are explained at the end of the ſeveral chapters; this, however, had been omitted in thoſe chapters of this volume which were printed before Mr. Stuart's death; it has therefore been thought moſt proper to omit them alſo in the other chapters, and to annex the explanation of the whole to the end of the volume.

The errors of Mr. Le Roy, which Mr. Stuart has particularly expoſed in his firſt volume, he determined in the ſucceeding volumes to omit noticing, expreſſing himſelf, in a paper that he has left behind him, thus: "Mr. Le Roy, during a ſhort ſtay at Athens, made ſome haſty ſketches, "from which, and the relations of former travellers, particularly Wheler and Spon, he fabricated "a publication, in which the antiquities, that even at this day render Athens illuſtrious, are "groſsly miſrepreſented. This performance was cenſured in our firſt volume, and ſome of his "errors detected and expoſed: he has highly reſented this in a ſecond edition, but deeming his "attempts at argument, as well as his abuſe, undeſerving an anſwer, I ſhall not detain my reader, "or trouble myſelf, with any farther notice of him, but ſubmit my opinions and works to the "judgement of the public."

OF THE ANTIQUITIES OF ATHENS.

VOLUME THE SECOND.

ADVERTISEMENT.

WHEN Mr. Revett and I returned from Athens, and received Subſcriptions for our firſt Volume, uncertain whether we ſhould be encouraged to proceed farther with this Work, we ſelected ſuch Buildings for our propoſed publication, as would exhibit ſpecimens of the ſeveral kinds of Columns in uſe among the ancient Greeks; that, if, contrary to our wiſhes, nothing more ſhould be demanded of us concerning Athens, thoſe who honoured us with their Subſcriptions to that Volume, might find in it ſomething intereſting on the different Grecian modes of decorating Buildings.

But the favourable reception that Volume met with, having encouraged me to go on with the work (now my ſole property); I ſhall publiſh the remainder in the following order, with as much diſpatch as is conſiſtent with that accuracy and elegance which are indiſpenſably requiſite in a Work of this kind.

The preſent Volume will treat of Buildings erected while the Athenians were a free people, chiefly during the adminiſtration of that great ſtateſman Pericles.

The third Volume, which is intended to complete the Work, and which is at preſent in great forwardneſs, will contain deſcriptions of ſome Buildings erected after the time that Athens became ſubject to the Romans. For though deprived of its liberty, and greatly fallen from its ancient ſplendor, it was ſtill a reſpectable City, to which the principal men of Rome ſent their ſons for education; it ſtill produced Artiſts, and had a taſte for magnificence. To theſe will be added ſuch other remains of Antiquity, as in our different excurſions appeared to us not unworthy the notice of the Public, on account either of their excellence or their ſingularity.

JAMES STUART.

* The quotations from Pauſanias refer to the edition of Kuhnius, and thoſe from Vitruvius to that of the Marcheſe Galiani.

OF THE ACROPOLIS.

THE Acropolis furniſhes materials for the principal part of this Volume; I have therefore given a Plan and a View of it in its preſent ſtate. It is built on a rock, which is on every ſide a precipice, and acceſſible only at one entrance. The ſummit is fortified by a Wall built on its extreme edge, encompaſſing the whole upper ſurface, which is nearly level.

The natural ſtrength of its ſituation is ſaid to have induced the firſt inhabitants to ſettle there; and when in proceſs of time, their numbers increaſed, they began to build on the adjacent ground below; till at length the Acropolis, being ſurrounded on every ſide, became the fortreſs of a large and populous city.

Here ſtood their moſt ancient Temples, the Panathenaic Feſtival was here celebrated, their Archives and their public Treaſure were depoſited here; and it was, on theſe accounts, eſteemed the moſt ſacred part of the city.

It was richly adorned by the Athenians, in the days of their proſperity, with Temples, Statues, Paintings, and votive Gifts to their Divinities, but is now in a moſt ruinous condition; though the remains of the famous Propylæa, the little Temple of Victory without wings, the Doric Temple of Minerva called Parthenon, and Hecatompedon, and the Ionic Temples of Erechtheus and Minerva Polias, with the Cell of Pandroſus, are ſtill to be ſeen.

Its Walls have at different times been rudely repaired, or rather rebuilt, very little of the ancient maſonry remaining; numerous fragments of Columns, Cornices, and Sculptures, appear in ſeveral parts of them, which make an uncouth and ruinous appearance.

The Turks keep a ſmall garriſon here; and it is the reſidence of the Diſdár-Agá or governor of the Fortreſs, as alſo of the Aſáp-Agá, and other inferior officers belonging to the place; all of them, except the Diſdár-Agá, are meanly cloathed, and ill accommodated with lodgings; whence we may conclude, that their ſtipends are very moderate.

5

A View

A View of the ACROPOLIS, taken from the Situation of the ancient Piraïc Gate.

A. 5. The Areopagus, a naked rock.

B. 4. Mount Pentelicus.

C. 3. Mount Anchesmus: on the highest point of it is a little church dedicated to St. George, formerly the Temple of Jupiter Anchesmius.

D. 5. A Turkish sepulchre All the little Columns, and Buildings near it, are Turkish Sepulchres; and the place is a Turkish Burying-ground.

E. 2. The Temple of Victory Apteros, at present a magazine of military stores.

F. 1. A modern Tower, now a Prison. It is built on an ancient ruin. Between this and the last-mentioned Temple, are seen the remains of the Propylæa.

G. 1. The Parthenon.

H. 3. A Column which formerly supported a Choragic Tripod; this with another of the same kind stand over the Choragic Monument of Thrasicles, now the church of our Blessed Lady of the Grotto.

I. 4 and 5. The Theatre of Bacchus.

K. 6. The entrance to the Stadium Panathenaïcum.

L. The entrance to the bridge over the Ilissus.

M. 6. Columns of the Temple of Jupiter Olympius.

O. 4. The Convent of St. Cyriani on Mount Hymettus.

O. 7. The Kiosc, or Summer House of the Vaiwode; with a little garden adjoining.

P. 6. The Temple described in the second chapter of our first Volume. Under it are two springs, one of which is called Callirrhóe, the other I have supposed to be the fountain of Panops.

Q. 1. The highest point of Mount Hymettus. The stones on the fore-ground are ruins of the ancient City walls. The figures represent some of the principal Turkish inhabitants, diverting themselves at their favorite exercise, the Jereet. On the right hand is the Disdár Agá, at whom the Vaïwode is about to throw his Jereet, and rescue his Kaïyah from the Disdár, who pursues him. The next is the Mudereese Effendi, who is conversing with Achmét Agá, the richest and most respectable Turkish gentleman of Athens; the other Figures represent their attendants.

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Explanation of the Plan of the ACROPOLIS.

a. A little Gate lying North of the Acropolis: it is the entrance to a kind of Outwork, through which it was neceſſary to paſs before we came to the Propylæa, and got up into the Fortreſs.

b. A ſmall Fort facing that Gate.

c. c. c. The Wall of the Outwork rudely built, and of little ſtrength, but with a number of ſmall Apertures in it, evidently left, that the garriſon might diſcharge their Muſketry through them on the enemy in caſe of an attack. This wall is continued till it joins another, reaching from the Fortreſs to the Theatre of Bacchus.

d. Another little Fort.

e. A Grotto directly under the Temple of Victory without wings. This is probably the Grotto of Apollo and Creüſa; and in it were the Temples of Apollo and Pan *(a)*. Juſt before it is a ſpring of running water, which is ſoon joined by another ſmaller rill, riſing at a little diſtance beyond it; this united little ſtream, near which ſtood the Temple of Æſculapius, is at preſent conveyed to the great Moſchéa; paſſing in its way near the Tower of the Winds, in which I have ſuppoſed it anciently gave motion to the Machinery of a Clepſydra, and afterward ran under ground to the Phalerus *(b)*.

f. Another little Fort.

g. A Gate from this Outwork to the Turkiſh burying-ground.

A. The lower grand Battery.

h. c. i. A Wall extending from the lower grand Battery to the Theatre of Bacchus.

k. A Gate in that Wall; over it is a very elegant little Baſſo-relievo, mentioned by Wheler and Spon *(c)*, and given as a tail-piece to this deſcription of the Acropolis.

l. A ruined Moſchéa; this I imagine was once a Chriſtian church, raiſed on the foundation of an ancient Temple; near it are the ruins of ſeveral ill-built habitations, now abandoned, and in great part demoliſhed, theſe we were not permitted to examine; there was in truth little in their appearance to excite our curioſity, but we wiſhed to beſtow ſome attention on them, becauſe Pauſanias mentions ſeveral Buildings that ſeem to have occupied this Situation; particularly the Temple of Aglauros *(d)*, near which the Perſians mounted up an unguarded part of the rock,

(a) Καταβᾶσι (ἐκ τῆς ἀκροπόλεως) οὐκ ἐς τὴν κάτω πόλιν, ἀλλ' ὅσον ὑπὸ τὰ προπύλαια, πηγή τε ὕδατός ἐστι, καὶ πλησίον Ἀπόλλωνος ἱερὸν ἐν γρωτοῖς, καὶ Πανός.
Pauſan. Attic. c. xxviii. p. 68.

"*Deſcending (from the Acropolis) not into the lower City, but a little under* "*the Propylæa, there is a ſpring of water, and near it the Temple of Apollo* "*in a cavern, and of Pan.*"

(b) See the third chapter of our firſt Vol. p. 16.

(c) Wheler, p. 358.

(d) Ἔμπροσθεν ἂν πρὸ τῆς ἀκροπόλεως, ὕπεσθεν δὲ τῶν πυλέων, καὶ τῆς ἀνόδου, τῇ δὲ ἔκοντί τις ἐφύλασσε, ὅτ' ἂν ὕλπισι μήκοντί τις κατὰ ταῦτα ἀναβαίη ἀνθρώπων, ταύτῃ ἀνέβασαν τινες κατὰ τὸ ἱρὸν τῆς Κέκροπος θυγατρὸς Ἀγλαύρου καὶ τοῦτον ἀποκρήμνου ἐόντος τοῦ χώρου.
Herodot. l. viii. & Pauſan. Attic. c. xviii. p. 41.

"*In the front of the Acropolis therefore, but behind the gates, and the way* "*leading up to them, no guard was kept, no one ſuſpecting any man would* "*attempt to get up there; yet there ſome of the barbarians mounted up, near* "*the Temple of Aglauros the daughter of Cecrops, although the place is a pre-* "*cipice.*"

and ſeized on the Acropolis; near that Temple likewiſe ſtood the Prytaneum (*e*), from whence there was a ſtreet called the Tripods, with Temples in it on which the Tripods were placed, that gave name to the ſtreet and to the adjacent tract of ground (*f*).

m. The Guard-houſe.

B. The upper grand Battery.

n. Another gate. Paſſing through this, we arrived at the Propylæa.

C. The Propylæa.

D. The Temple of Victory without wings.

E. A high Tower, now a Priſon, built on an ancient Ruin, which ſeems to have been exactly ſimilar to the laſt-mentioned Temple.

o. Another Gate.

F. The Parthenon.

G. The Temples of Erechtheus, Minerva Polias, and Pandroſus.

We ſhall now return from the Acropolis, to the Gate (g.) already mentioned, leading to the Turkiſh burying-ground. Going out of this Gate, we had juſt before us the Areopagus, a hill which gave name, as every one knows, to the moſt celebrated Tribunal of Athens, built either on it, or contiguous to it. This Hill is almoſt entirely a maſs of ſtone; its upper ſurface is without any conſiderable irregularities, but neither ſo level, nor ſo ſpacious, as that of the Acropolis, and, though of no great height, not eaſily acceſſible, its ſides being ſteep and abrupt. On this hill the Amazons pitched their tents when they invaded Attica in the time of Theſeus (*g*); and in after-times the Perſians under Xerxes began from hence their attack on the Acropolis (*h*). Here we expected to find ſome veſtiges of the tribunal, and that certain ſteps hewn in the rock, marked p. p. in the Plan, would have led us up to them; we were diſappointed, for we did not diſcover the leaſt remaining trace of building upon it. At the foot of this rock, on the part facing the north-eaſt, there are ſome natural caverns, and contiguous to them rather the rubbiſh than the ruins of ſome conſiderable buildings; from their preſent appearance it is ſcarcely poſſible to form a probable conjecture concerning them; that neareſt the Acropolis, marked (q.) in the Plan, tradition ſays, was anciently the palace of St. Dionyſius the Areopagite; after Chriſtianity was eſtabliſhed at Athens, it became a Church, and was dedicated to him. Wheler ſaw it above an hundred years ago, and it was then a heap of ruins (*i*). Near it, that gentleman informs us, ſtood the Archbiſhop's palace, but that alſo is at preſent utterly demoliſhed. It is not improbable, that both the Church and the Palace were built on the ruins of the ancient Tribunal called the Areopagus.

Near this Tribunal ſtood the Temple of the Eumenides or Furies, of which I ſhall have occaſion to ſpeak hereafter (*k*).

r. r. r. Foundation of an ancient Wall, perhaps the Pelaſgic: it is of hewn ſtone, well built, and though level with the ground, we were able to trace it to a conſiderable diſtance.

(*e*) Πλησίον δὲ, Πρυτανεῖόν ἐστι. "*Near (the Temple of Aglauros) is the Prytaneum.* Pauſ. c. xviii. p. 41.

(*f*) Pauſanias, ſee note (*a*).

(*g*) Æſchylus in Eumenidibus. Act. V.

(*h*) Οἱ δὲ Πέρσαι, ἐξίρωνται ἐπὶ τὸν καταντίον τῆς ἀκροπόλεως ὄχθον, τὸν Ἀθηναῖοι καλοῦσιν Ἄρειον πάγον, ἐπολιόρκεον τρόπον τοιόνδε. Herodot. l. viii.

"*The Perſians poſted themſelves oppoſite to the Acropolis, on a hill called by* "*the Athenians the Areopagus, and began in this manner to beſiege it, &c.*"

(*i*) Wheler, p. 384.

(*k*) Πλησίον δὲ (τοῦ Ἀρειοῦ πάγου) ἱερὸν θεῶν ἐστι, ἃς καλοῦσιν Ἀθηναῖοι Σεμνάς. Ἡσίοδος δὲ Ἐρινύς ἐν Θεογονίᾳ. Pauſanias Attic. c. xxviii. p. 68.

"*Near the Areopagus, is the Temple of the Severe Goddeſſes, as they are* "*called by the Athenians, but Heſiod in the Theogonia calls them the Erinnia, or* "*Furies.*"

H. The

H. The Theatre of Bacchus.

I. I. The Remains of an ancient Portico; perhaps part of the Peribolus of the Temple of Bacchus *(l)*. This Wall and the Theatre of Bacchus form a kind of Outwork on the south side of the Acropolis, which we were not permitted to visit.

K. An Excavation in form of a Theatre, probably the vestiges of the Odeum of Pericles, as it is to the left of those who came out from the Theatre of Bacchus *(m)*.

L. The Choragic monument of Thrasycles, &c. now the Church of our Lady of the Grotto. It is built against the rock of the Acropolis; above it stand two Columns on which Tripods have been placed, and on each side of it the rock has been chiselled away in such a form as evidently shews that more such little buildings have been erected contiguous to it. Near it some Inscriptions have been cut in the Rock, they are now almost entirely effaced, but the words ΤΡΙΠΟΣ and ΑΝΕΘΗΣΑΝ, with several proper names, are in different places still legible.

s. A Sun-dial, described in Chapter IV. of this Volume.

M. The Choragic monument of Lysicrates, described in our first Volume.

I must here refer the Reader back to the ruins marked (l.) amongst which I have supposed were the Temple of Aglauros and the Prytaneum, and observe, that there is a Path, now little frequented, passing from them at the foot of the rock, through the outwork on the south of the Acropolis, and continued thence almost in a direct line to the Choragic monument of Thrasyllus, and thence again nearly in the same direction to that of Lysicrates. This path I imagine traces out the street I have already mentioned, note *(f)*, called by Pausanias the Tripods, which he says began from the Prytaneum *(n)*. The Monuments above-mentioned, it is still evident, have had Tripods placed on them, and are probably two of the Temples on which, speaking of that street, he tells us the Tripods were placed.

N. A Grotto at the eastern end of the Acropolis, great part of which had recently fallen in.

t. t. t. A level space cut at the foot of the Rock, not ten feet broad, but of a very considerable length; on this, it is evident, a wall has been built of no mean strength. I imagine this to have been another part of the Pelasgic wall; between which, and the Rock of the Acropolis, a space of ground called the Pelasgicum was enclosed; and from the near approach of the Wall in this place to the Rock, it seems to have terminated at no great distance east from hence. Not far from this situation, we may conclude, stood the Temple of Eleusinian Ceres, for on the day of the greater Panathenaïc Festival, the procession attending the Peplus went from the Pompeïum, or building in which the apparatus for religious processions was kept, through the Ceramicus, to the Eleusinium, and passing on beyond the Pelasgicum proceeded southward to the Pythian Temple, and thence continued their march by the Portico of the Hermes, up to the Acropolis, where the Peplus was consecrated to Minerva. For an account of the Peplus, see note (24) of the next Chapter.

(l) Τῷ Διονύσῳ δὲ ἐστι πρὸς τῷ θεάτρῳ τὸ ἀρχαιότατον ἱερὸν· δύο δὲ ἐστιν ἐντὸς ὦ περιβόλου ναοί. Pausan. Attic. c. xx. p. 46.

"*There is near the Theatre the most ancient Temple of Bacchus, within the* "*Peribolus, or enclosure, of which are two Temples.*"

(m) Ἔστι δὲ πλησίον τοῦ τε ἱερῶ τῷ Διονύσου, καὶ τοῦ θεάτρου, κατασκεύασμα τοιοῦτον δὲ τῆς σκηνῆς αὐτὸ ἐς μίμησιν τῆς Κέρξου λέγεται. Pausan. Attic. c. xx. p. 47.

"*There is also near the Temple of Bacchus and the Theatre, a building, said* "*to have been made in imitation of Xerxes's pavilion.*" This was certainly the Odeum of Pericles, which Vitruvius tells us was on the left hand of those who went out of the Theatre. See note (o) over leaf. See likewise Plutarch in the Life of Pericles.

(n) Ἔστι δὲ ὁδὸς ἀπὸ τῷ Πρυτανείῳ, καλουμένη Τρίποδες. Pausan. Attic. c. 48.

"*From the Prytaneum there is a street called the Tripods.*"

v. A grotto

v. A grotto near our firſt entrance at the little Gate marked (a), it is yet plainly to be diſcerned, that ſome ornament has anciently been beſtowed on it.

This Plan receives ſome illuſtration from Vitruvius (*o*), and at the ſame time affords a correction of his text.

It will appear on inſpection, that the Temple of the Eumenides, built near the Tribunal of the Areopagus, can hardly be ſuppoſed more diſtant from the right hand ſide of the Theatre, than the Odeum of Pericles was from the left; I ſhall therefore propoſe, that inſtead of *Porticus Eumenici*, as it now ſtands in the paſſage cited, we read *Porticus Eumenidum*; and ſuppoſe that ſuch of the theatrical audience as iſſued from the right hand ſide of the Theatre, would go for ſhelter to the Eumenides, while thoſe who came out on the left would go to the Odeum; and that the Portico of the Temple of Bacchus, which was ſituated between thoſe two places, and was nearer to the Theatre, afforded ſhelter to thoſe who were not obliged to ſeek it at a greater diſtance.

(*o*) Poſt ſcenam porticus ſunt conſtituendæ, uti cum imbres repentini ludis interpellaverint, habeat populus quo ſe recipiat ex theatro, choragiaque laxamentum habeat ad chorum parandum, uti ſunt porticus pompejanæ: itemque Athenis porticus *eumenici*, (I would read *eumenidum*), patriſque Liberi phanum, et exeuntibus a theatro ſiniſtra parte, Odeum, quod Athenis Pericles columnis lapideis diſpoſuit. Vitruvius, l. v. c. 9.

"*Behind the Scene porticos are to be built, that when ſudden ſhowers interrupt the play, the people may have a place to which they may retreat from the theatre, and the managers ſufficient ſpace to prepare the Chorus; ſuch are the Pompeian porticos at Rome; alſo at Athens the porticos of the Eumenides or Furies, and of the Temple of Bacchus; and for thoſe who go out from the left hand ſide of the theatre, the Odeum which Pericles built at Athens, &c.*"

Publish'd as the Act [illegible] 1787, by James Stuart.

CHAPTER I.

Of the Temple of Minerva, called Parthenon and Hecatompedon.

THIS Temple was built during the adminiſtration of Pericles, who employed Callicrates and Ictinus as Architects, under Phidias, to whom he committed the direction of all works of Elegance and Magnificence (*a*).

It has been celebrated by ſome of the moſt eminent writers of antiquity (*b*), whoſe accounts are confirmed and illuſtrated in the deſcriptions given us by thoſe travellers, who ſaw it almoſt intire in the laſt century. Even in its preſent ſtate, the ſpectator on approaching it, will find himſelf not a little affected by ſo ſolemn an appearance of ruined grandeur. Accuſtomed as we were to the ancient and modern magnificence of Rome, and by what we had heard and read, impreſſed with an advantageous opinion of what we were come to ſee, we found the image, our fancy had preconceived, greatly inferior to the real object.

When Sir George Wheler and Dr. Spon viſited Athens in the year 1676, this Temple was entire; and the former has given the following deſcription of it:

" It is ſituated about the middle of the Citadel, and conſiſts altogether of admirable white " marble. The plane of it is above twice as long as it is broad; being 217 feet 9 inches long, " and 98 feet ſix inches broad. It hath an aſcent every way of five degrees, or ſteps; which " ſeem to be ſo contrived, to ſerve as a Baſis to the Portico; which is ſupported by chanelled " Pillars of the Doric order, erected round upon them, without any other Baſis. Theſe Pillars are " 46 in number, being eight to the front, and as many behind, and 17 on each ſide, counting the " four corner ones twice over to be deducted. They are 42 feet high and 17½ feet about. The " diſtance from Pillar to Pillar is 7 feet 4 inches. This Portico beareth up a Front, and Freeze " round about the Temple, charged with hiſtorical Figures of admirable beauty and work. The " figures of the Front, which the ancients called the Eagle, appear, though from that height, of " the natural bigneſs; being in entire Relievo, and wonderfully well carved. Pauſanias ſaith no

(*a*) Plutarch in the Life of Pericles.

(*b*) The reader will find an ample collection of what the ancients have ſaid concerning this Temple in Meurſius's *Cecropia*, and his *Lectiones Atticæ*, printed in the IVth and Vth volumes of Grœnovius's *Theſaurus Antiquitatum Græcarum*.

" more of them, than that they concern the birth of the Goddeſs Minerva. What I obſerved, and " remembered of them, is this:

" There is a figure that ſtands in the middle of it, having its right arm broken, which probably " held the Thunder. Its legs ſtraddle at ſome diſtance from each other, where without doubt " was placed the Eagle: for its Beard, and the majeſty which the ſculptor hath expreſſed in his " Countenance, although thoſe other uſual characters be wanting here, do ſufficiently ſhew it to " have been made for Jupiter. He ſtands naked, for ſo he was uſually repreſented, eſpecially by " the Greeks. At his right hand is another Figure, with its hands and arms broken off, covered " half way the legs, in a poſture as coming towards Jupiter; which, perhaps, was a Victory, " leading the Horſes of the triumphant Chariot of Minerva, which follows it. The Horſes are made " with ſuch great art, that the Sculptor ſeems to have out-done himſelf, by giving them a more " than ſeeming life, ſuch a vigour is expreſſed in each poſture of their prauncing and ſtamping, " natural to generous horſes. Minerva is next repreſented in the Chariot, rather as the Goddeſs " of Learning than of War, without Helmet, Buckler, or a Meduſa's head on her breaſt (*c*). Next " behind her is another Figure of a woman ſitting with her head broken off, who it was is not " certain. But my companion made me obſerve the next two Figures, ſitting in the corner, to " be of the Emperor Adrian, and his Empreſs Sabina; whom I eaſily knew to be ſo, by the many " Medals and Statues I have ſeen of them. At the left hand of Jupiter are five or ſix other " Figures; my Companion taketh them to be an Aſſembly of the Gods, where Jupiter intro- " duceth Minerva, and owneth her for his Daughter. The Poſtick, or hind-Front, was adorned " with Figures, expreſſing Minerva's conteſt with Neptune, about naming the City of Athens; but " now all of them are fallen down, only part of a Sea-horſe excepted. The Architrave is alſo " charged with a Baſſo-relievo at ſeveral diſtances, divided into ſquares of about two or three feet " broad, and three or four feet high.—Within the Portico on high, and on the outſide of the Cella of " the Temple itſelf, is another border of Baſſo-relievo round about it, or at leaſt on the North and South " ſides, which, without doubt, is as ancient as the Temple, and of admirable work; but not ſo high a " Relievo as the other. Thereon are repreſented Sacrifices, Proceſſions, and other Ceremonies of the " heathens Worſhip. Moſt of them were deſigned by the Marquis De Nantell; who employed a Painter " to do it two months together (*d*), and ſhewed them to us, when we waited on him at Conſtanti- " nople. The Cella of the Temple without is 158 feet long, and broad 67 feet. Before you " enter into the body of the Temple from the Front, is the Pronaos, whoſe roof is ſuſtained by ſix " chanelled Pillars of the ſame order and bigneſs with thoſe of the Portico, and contains near " the third part of the Cella; to wit, 44 feet of the length. We obſerved, in place of one of the " Pillars, a great Pile of Stone and Lime, of moſt rude work; which they told us the Kiſlar- " Haga had ordered to be ſo done, to help to ſupport the Roof; becauſe he could never find a " ſtone big enough to ſupply the place of the old Pillar broken down, although he had ſpent two " thouſand crowns to do it.—From the Pronaos we entered into the Temple by a long Door " in the middle of the Front. But my Companion and I were not ſo much ſurprized with the " obſcurity of it, as Monſieur Guiliter; becauſe the obſervations we had made on other heathen " Temples did make it no new thing to us.—When the Chriſtians conſecrated it to ſerve God in, " they let in the light at the Eaſt end, which is all that it yet hath; and not only that, but made " a ſemicircle for the Holy-Place, according to their Rites; which the Turks have not yet much " altered. This was ſeparated from the reſt by Jaſpar Pillars; two of which on each ſide yet re-

(*c*) Perhaps her Helmet, Buckler, and Ægis, were of gold, or of bra's gilt: for we obſerved this kind of decoration to have been practiſed in the baſſo-relievos remaining on the freeze which ſurrounds the Parthenon, and on that within the Portico of the Temple of Theſeus; if ſo, the Goddeſs would certainly have been deſpoiled of thoſe ornaments long before Wheler and Spon viſited Athens.

(*d*) Magni, who accompanied the Marquis in his travels, in his ſixth Letter, ſays, The Embaſſador obtained leave for the young Painter to make drawings on the fourteenth of November, and this letter is dated, Athens, the fifteenth of December; in the concluſion of it he ſays, I reckon we ſhall delay but a ſhort time to re-imbark, as we are to repaſs into Aſia; and in his ſeventh Letter he ſays, he kept his Chriſtmas at Scio; therefore the Painter could be employed in this work only part of two months.

" main.

" main. Within this chancel is a Canopy ſuſtained by four Porphyry Pillars, with beautiful " white marble Chapters of the Corinthian order: but the Holy Table under it is removed. " Beyond the Canopy are two or three degrees one above another in a ſemicircle, where the Biſhop " and Preſbyters uſed to ſit in time of Communion, upon certain ſolemn days. The Biſhop " ſat in a Marble Chair above the reſt; which yet remaineth above the Degrees, againſt the window. " On both ſides, and towards the Door, is a kind of Gallery, made with two ranks of Pillars, " twenty-two below, and twenty-three above; the odd Pillar is over the arch of the Entrance, " which was left for the Paſſage.—They ſhewed us the place where two Orange-trees of Marble " had ſtood, which being taken thence to be carried to Conſtantinople, the veſſel miſcarried with " them. The Roof over the Altar and Choir, added to the Temple by the Greeks, hath the " picture of the Holy Virgin on it, of Moſaic work, left yet by the Turks.—This Temple was " covered outwardly with great Planks of Stone, of which ſome are fallen down, and are to be " ſeen in the Moſque (*e*)."

Thus far Sir George Wheler, who has copied this account from Dr. Spon, and added to it ſome miſtakes of his own, which I have omitted. Dr. Spon tells us the meaſures were taken in French feet; therefore reckoning the diameters of the Columns 5.$\frac{4}{5}$ ſuch feet, the extent of the Front between the outer ſurfaces of the angular Columns, reduced to Engliſh meaſure, will be found nearly 102 feet two inches, that of the ſide 225 feet 10$\frac{1}{2}$ inches. But meaſures obtained by girting the circumferences of Columns are little to be depended on.

In the year 1687 Athens was beſieged by the Venetians, under the command of the Proveditore Moroſini and Count Koningſmark; when an unlucky bomb, falling on this admirable Structure, reduced it to the ſtate in which we ſaw it.

In our way to it from the City, we paſſed by the Theatre of Bacchus, and came to the Propylæa, which are miſerably ruined, and thence through a ſtreet of ſcattered houſes to the weſtern Front of the Temple, the Majeſtic appearance of which cannot eaſily be deſcribed.

On this Front the Walls with their Antæ, and all the Columns of the Portico, with their Entablature and Pediment, are ſtanding; and the Architecture has ſuffered little; but the ſculptures in the Metopes, and the Figures in the Pediment, are defaced and ruined.

The Columns of the Portico ſtand on a Pavement, raiſed three ſteps above the ground; and there are two more from the Portico to the Pronäus (or rather Poſticus, for the Pronäus was in reality at the oppoſite Front); from this there is another ſtep, little more than an inch in height, into the Temple; ſo inconſiderable a riſe has occaſioned this ſtep to remain hitherto unnoticed.

The inſide of the Temple was divided by a croſs wall; and the leſſer diviſion, the Pavement of which is level with the top of the little ſtep laſt mentioned, is the part into which you firſt enter; Wheler and Spon have called it improperly the *Pronäus*.

This was undoubtedly the Opiſthodomus, where the public Treaſure was kept. Here the Columns, mentioned by thoſe travellers, are no longer remaining; but part of the rude Maſs, ſaid to have been erected by a Kiſlár-Agá, is ſtill to be ſeen. Hence you paſs into the greater diviſion; at the weſtern end of which, and on both the ſides, the pavement of the Opiſthodomus is continued on the ſame level, to about 15 feet from the Walls, encloſing an area ſunk a little more than an inch

(*e*) Wheler's Journey into Greece, from p. 360. to p. 364.

below

below it. Near the edge of the little ſtep down into this area are ſtill to be ſeen, diſtinctly traced, certain circles; on theſe doubtleſs the Columns of the Periſtyle were placed, which ſupported the Galleries mentioned by Wheler; at preſent not only thoſe Galleries are entirely deſtroyed, but the Walls of this part, with fourteen of the Columns of the Peripteros, are no longer ſtanding; and the Pavement is ſtrewed with pieces of ſculpture, ſome of which are very large, and all of them of excellent workmanſhip.

In this diviſion ſtood the famous ſtatue of Minerva, of ivory and gold, the work of Phidias. Pauſanias ſays, it was ſtanding erect, her garment reaching to her feet; ſhe had a helmet on, and a Meduſa's head on her breaſt; in one hand ſhe held a ſpear, and on the other ſtood a Victory of about four cubits high. Pliny tells us the ſtatue was twenty-ſix cubits high, in which he perhaps included the pedeſtal; whereon they both ſay, the birth of Pandora was repreſented *(f)*. We are not told whether the ivory was painted; but by what Strabo ſays, that Pantænus, the brother or nephew of Phidias, aſſiſted him in colouring the ſtatue of Jupiter at Elis, which was likewiſe of Ivory and gold, it probably was *(g)*. The reaſon why ivory was uſed in ſtatues of this kind, rather than wood, ſeems not to have been on account of its colour, but becauſe wood is apt to crack, and to be deſtroyed by worms: For ivory is not of an uniform colour, being yellow near the outſide of the tooth, and white in the middle; it therefore would require painting on that account, and likewiſe to hide the joinings of the pieces.

Thucydides ſays, the gold about it weighed 40 talents *(h)*, which, according to the value of Gold at that time, was worth above 120 000 l. ſterling. Lachares ſtript it off about 130 years after the death of Pericles *(i)*, and we do not read that it was ever replaced.

The Eaſtern front of this Temple hath ſuffered more than the Weſtern; all the Walls and five of the Columns of the Pronäus are down; but the eight Columns in front, with their Entablature, remain pretty entire in their original ſituation, though much the greater part of the Pediment is wanting.

The Metopes on the South ſide were adorned with ſculptures in Alto-relievo of Centaurs and Lapithæ, ſeveral of which are not yet entirely defaced.

The outſide of the Cell was ſurrounded at the top with a continued Freeze of about three feet four inches deep, repreſenting the panathenaic pomp or proceſſion, in Baſſo-relievo; part of which was copied by a young Flemiſh Painter, employed by the Marquis de Nointel in the year 1674; two or three of whoſe drawings are repreſented in Montfaucon's Antiquities *(k)*.

Pauſanias gives but a tranſient account of this Temple; nor does he ſay whether Adrian repaired it; though his ſtatue, and that of his empreſs Sabina in the Weſtern Pediment, have occaſioned a doubt whether the Sculptures in both were not put up by him. Wheler and Spon were of this opinion, and ſay they were whiter than the reſt of the building; the Statue of Antinous, now remaining at Rome, may be thought a proof, that there were Artiſts in his time capable of executing them; but this whiteneſs is no proof that they were more modern than the Temple, for they might

(f) Pauſanias Attic. c. xxiv. p. 58, & Plinii Nat. Hiſt. l. xxxvi. c. 5. where for "*Ibi dii ſunt triginta numero naſcentes*," perhaps we ſhould read, "*Ibi dii ſunt parrigentes munera naſcenti.*" See Heſiod, Ἔργ. καὶ ἡμ. ver. 81.

(g) Πολλὰ δὲ συγγέγραφε τῷ Φειδίᾳ Πάνδαινος ὁ ζωγράφος· σφᾶς τε τὸν τῶν ξοάνων κολασταὶ δὲ τὸν τῶν χρωμάτων κόσμον. Strabo, l. viii. p. 354.

Pantænus the Painter aſſiſted Phidias in finiſhing the Statue, by beautifying it with colours. See alſo Plin. Nat. Hiſt. l. xxxv. c. 8.

(h) Thucydides, l. ii. § 13.

(i) Pauſan. in Attic. c. xxv. p. 61.

(k) L'Antiquité expliqué, vol. III.

be made of a whiter Marble; and the heads of Hadrian and Sabina might be put on two of the ancient figures, which was no uncommon practice among the Romans. And if we may give credit to Plutarch, the buildings of Pericles were not in the leaſt impaired by age in his time (*l*), therefore this Temple could not want any material repairs in the reign of Hadrian; unleſs the damage the Opiſthodomus once ſuffered by fire, for which, Demoſthenes tells us, not only the Treaſurers of the Goddeſs, but likewiſe thoſe of the other Gods, were impriſoned (*m*), had remained ſo long unrepaired, which is not probable.

I have ſaid that the leſſer diviſion of the Temple was called the Opiſthodomus, where the public treaſure was kept. Thucydides tells us it was kept in the Acropolis; and having reckoned up what it amounted to, he ſays, "*the riches out of the other Temples may likewiſe be uſed* (*n*)"; which implies, that the treaſure he had been ſpeaking of was kept in a Temple. Ariſtophanes places Plutus, the God of Riches, in the Opiſthodomus of the Temple of Minerva (*o*). His Scholiaſt, indeed, ſays, that this was the Temple of Minerva Polias; which is a miſtake, for that Temple had only a ſingle Cell, as will appear hereafter; nor could it be the Temple meant by Thucydides, ſince it was not finiſhed till after the death of Pericles, as appears by the Inſcription brought from Athens at the expence of the Society of Dilettanti. Demoſthenes calls the Treaſury Opiſthodomus (*p*), which properly ſignified the back of a Temple (*q*); and Heſychius, Harpocration, Suidas, and the Etymologiſt (*r*), agree that the Athenian Treaſury was in the Opiſthodomus of the Temple of Minerva, which could be no other than this.

The IIId, IVth, and Vth marbles, in the ſecond part of Dr. Chandler's Inſcriptions, are regiſters of the Delivery of Donations in this Temple, by the Treaſurers, to their ſucceſſors in office. The IIId and IVth were found among its ruins. It is called Hecatompedon in both, and its Opiſthodomus is expreſsly mentioned in the latter. The Vth calls it Parthenon.

There is a paſſage in Vitruvius, which if it relates to this Temple, as I am perſuaded it does, would prove it to have been an Hypæthros; that Author ſays, "*The Hypæthros has ten columns in* " *the Pronäos and Poſticus, in all other reſpects it is like the Dipteros; within, it has two rows of* " *Columns, one above the other, at a diſtance from the wall; ſo that you may paſs round it as in* " *the Portico of Periſtyles; but in the middle, it is open to the ſky without a Roof; the entrance is at* " *each end, by doors in the Pronäos and the Poſticus. There is no example of this at Rome, but at* " *Athens an Octaſtyle, and in the Olympian Temple (s).*"

I ſhall now remark the particulars in which the Parthenon agrees with what Vitruvius hath here delivered.

The deſcription I have quoted from Wheler, ſhews that this Temple, when he ſaw it, had within the Cell on each ſide, two rows of Columns one above the other, ſtanding at a diſtance from the Wall; the decorations on the Eaſtern front, prove the principal Entrance to have been originally

(*l*) Plutarch in Pericle, p. 352. Edit. Bryani.

(*m*) Demoſthenes, c. Timocratem, p. 467. n. 216. Edit. Paris, 1570, where ſee the Scholiaſt.

(*n*) Thucydides, l. II. §. 13. Ἔτι καὶ τὰ ἐκ τῶν ἄλλων ἱερῶν, &c. v. λ.

(*o*) Ariſt. Plutus, v. 1194.

(*p*) Demoſthenes, Περὶ συνταξεως, p. 98. n. 21. & c. Timocrat. p. 467. n. 216.

(*q*) Jul. Pollux, l. I. c. I. §. 6.

(*r*) In the word Ὀπισθόδομος.

(*s*) Hypæthros verò decaſtylos eſt in Pronäo et Poſtico: reliqua omnia eadem habet quæ Dipteros, ſed interiore parte columnas in altitudine duplices remotas a parietibus ad circuitionem, ut porticus periſtyliorum: medium autem ſub divo eſt ſine tecto, aditus que valvarum ex utraque parte in pronäo & poſtico. Hujus autem exemplar Romæ non eſt, ſed Athenis octaſtylos, et in Templo Olympio. Vitr. l. iii. c. I.

The edition of Jocundus, printed at Venice in the year 1511, is, I think, the firſt printed copy in which *Templo Olympio* is changed for *Templo Jovis Olympii*; and Philander is the firſt who has omitted the conjunction *et*, and by that means refers to one temple only, what in the preceding editions Vitruvius evidently applies to two.

Three Manuſcripts in the Britiſh Muſeum, another in St. John's College, Oxford, and the Arundelian Manuſcript in the library of the Royal Society, all which I have conſulted; and two in the Vatican cited by the Marcheſe Galiani, all read *Templo Olympio*; as do, I think, all the editions before Jocundus.

placed there; though it was moſt probably cloſed by the Greek Chriſtians, becauſe otherwiſe they could not have placed their Communion Table at the eaſt end of the Temple, a cuſtom they always religiouſly obſerve; it is likewiſe evident, that the Door we now ſee in the Weſtern front, was originally there, for the threſhold or ſtep into it ſtill remains; and thus far the conſtruction of this Temple agrees with what Vitruvius has delivered, and favors my opinion. It is true the Roof with which it was completely covered, when Wheler and Spon, and other Travellers, examined it, may ſeem to furniſh a plauſible objection to what I have here advanced; but as great additions and alterations have certainly been made, to adapt it to the performance of the numerous ceremonies of the Greek ritual, and the pompous functions of the Archbiſhop and his attendant Clergy, it is extremely probable that the Roof was completed at the ſame time; and this ſuppoſition will acquire additional ſupport, when we conſider that the ſpace between the Columns did not much exceed thirty feet, and muſt have been covered in, before it was fit for the reception of a Chriſtian Congregation; and that this work would not have been of a more expenſive kind, nor have required greater ſkill in the execution, than the alterations which Wheler and Spon inform us were made in the Eaſtern end (*t*).

Another objection may be deduced from what Vitruvius himſelf has ſaid, (Book IV. Chap. 7.) where enumerating ſeveral deviations from the uſual form of Temples, he tells us, "*Temples are* "*alſo built of other kinds, ordered with the ſame proportions, but differently diſpoſed, as that of Caſtor* "*in the Circus Flaminius, and that of Vejovis between the two groves; alſo, but more ingeniouſly,* "*that of Diana Nemorenſis, with columns added to the right and left on the ſhoulders of the Pronaos;* "*but this kind of Temple, like that of Caſtor in the Circus, was firſt erected in the Fortreſs of Athens* "*to Minerva, &c.* (*u*).

Vitruvius having already told us, that there was no Hypæthros at Rome, ſeems, by remarking the ſimilarity between thoſe Temples he has here enumerated, and that of Minerva in the Acropolis, to furniſh a proof that the latter was not an Hypæthros; but it muſt be obſerved, that in this place he is treating of the diſpoſition of the external Columns only.

It appears extraordinary, that in the account Vitruvius has given of the Hypæthros, the examples he produces are exceptions to his doctrine; but we may be the leſs ſurpriſed at it, as the ſame unuſual proceeding occurs in his account of the Peripteros; and it is obvious, that an Hypæthros, having eight Columns in Front, differs from one having ten, only in this particular, that the exterior Columns form a Peripteros inſtead of a Dipteros, round the Cell of the Temple; as the Marquis Galiani hath well obſerved in his comment on this place (*x*).

Hitherto my remarks on what Vitruvius has ſaid concerning this ſpecies of Temple, regard only that part of it which, I ſuppoſe, relates to the Parthenon; but I find myſelf obliged to add ſome farther remarks on that paſſage, on account of an error I have committed in the fifth Chapter of

(*t*) The following extract of a letter will aſſiſt us in this diſquiſition: it was written by a Captain in the Venetian army, who was preſent at the ſiege and the ſurrender of the Acropolis in the year 1687 and 1688.

"Era detto Tempio in forma di Parallelogrammo: le mura tutte com- "poſte di famoſiſſimo marmo bianco, le colonne che l'accompanavano erano "al numero di 60, ſopra le quali poſava un Cielo di grandiſſima mole; in "alcuni luoghi per ornamento, vi erano alcune cupole le di cui eſtremità "ſi componevano di martoni a muſaico, in una di queſte cadde la bomba." *Lettere memorabile di Buiſſone, raccolta ſeconda*, p. 86.

The Cupolas here mentioned ſufficiently prove, that this cieling of the Parthenon was no part of the original Temple, but that it was the work of more modern Greeks; for thus they decorated the Church of St Sophia at Conſtantinople, and many other churches built by them during the time of the Conſtantinopolitan Emperors.

(*u*) Item generibus aliis conſtituuntur Ædes, ex iiſdem ſymmetriis ordinata, & alio genere diſpoſitiones habentes; uti eſt Caſtoria in circo Flaminio, et inter duos Lucos Vejovis. Item argutius nemori Dianæ, columnis adjectis dextra & ſiniſtra ad humeros Pronai. Hoc autem genere prima facta eſt ædes, uti eſt Caſtoris in circo, Athenis in arce Minervæ, &c. Vitr. l. iv. c. 7. p. 158.

(*x*) Biſogna che queſto Tempio (l'Hypetro in Atene di otto colonne) non foſſe *Diptero*, cioè con doppio colonnato attorno, ma *Monoptero*, o come egli ha detto *Peripteros*. Vitr. l. iii. cap. 1. p. 102. n. 6.

"*The Temple* (the hypæthros of eight columns at Athens) *could not have been a Dipteros, that is, with a double range of columns about it, but a Monopteros, or, as he* (Vitruvius) *calls it, a Peripteros.*

5

our

our firſt Volume, which treats of a ruin ſuppoſed by me to have been the Poikile. Wheler and Spon have called it the Temple of Jupiter Olympius; and Monſieur Le Roy has followed them in this, as well as in many other miſtakes. I have there ſhewn, that neither the ſituation nor the dimenſions of this Ruin anſwer to what the Ancients have delivered concerning the Temple of Jupiter at Athens, which I have inadvertently ſaid was an Octaſtyle, when it certainly was a Decaſtyle. I was led into this error by Philander, and thoſe Editors of Vitruvius, who ſince his time have, as before obſerved, followed his conjectural emendation; and who, inſtead of, "But an Octaſtyle "at Athens and in the Olympian Temple," read, "But an Octaſtyle at Athens in the Temple of "Jupiter Olympius."

The Plan of the Athenian Temple of Jupiter Olympius, which I ſhall give at the end of this Chapter, will ſhew that it was a Decaſtyle, and therefore could not poſſibly be that meant by Vitruvius, but ſome other; how then are we to underſtand him? I ſhall venture to ſuppoſe, that it is the Olympian Temple, in the territory of Elis, he has here mentioned; it was of great magnificence, the Olympic games were celebrated there, and a prodigious concourſe of people from every part of Greece attended their ſolemnization. It ſeems to have been erected immediately after the Parthenon, at a time when the ſtudy of Architecture was highly cultivated, and therefore, might well deſerve to be cited as an example by Vitruvius.

Pauſanias has given a more particular deſcription of this Temple, than of any other he had ſeen; he ſays it was a Doric ſtructure, that it was 68 feet from the pavement to the top of the Pediment, and that the breadth was 95 feet *(y)*; whence it is evident, there could not have been more than eight Columns in its Front; for, if we ſuppoſe the Entablature and Pediment occupied two-fifths of its height, as in the Parthenon they nearly do, the Columns being of Doric proportion, muſt have been more than ſix feet in diameter, and eight ſuch Columns would not have left more than ſeven feet for each Inter-columniation.

The ſame Author, continuing his account, deſcribes the two Doors, one in the Pronäos, and the other in the Poſticus; and tells us that there were, within the Cell, Columns which ſupported lofty Porticos, through which you paſſed on to the image of the God: this, like that of Minerva in the Parthenon, was of a Coloſſal ſize, and made of Ivory and Gold by the ſame great Artiſt. Theſe circumſtances anſwer to the deſcription Vitruvius hath given of the Hypæthros: there is however one particular mentioned by Strabo, which may appear to contradict this opinion; he ſays, this Statue of Jupiter was of ſo great a magnitude, that though he was repreſented ſitting, he almoſt touched the Roof, and it ſeemed if he were to riſe, he would uncover the Temple, which, he adds, was of the ampleſt dimenſions *(z)*.

Hence, indeed, it is plain, that the Statue was under cover; nor can it be ſuppoſed that ſo magnificent and coſtly a work, compoſed of Ivory and Gold, and delicately painted, was expoſed in the open air to all the varieties of weather. Yet thoſe who would contend, that the Temple of Jupiter Olympius at Athens, and not that at Elis, is the Hypæthros which Vitruvius meant to exemplify, will be under the ſame difficulty; for Pauſanias informs us, a Coloſſal Statue of the God, formed likewiſe of Ivory and Gold, was placed in it *(a)*. We muſt therefore allow, that in Temples of this kind ſome effectual covering was contrived to ſhelter ſuch Statues from duſt, ſun, and rain; though we are no where told, nor is it eaſy to aſcertain, the preciſe manner in which this was effected.

It muſt be obſerved however, that the Periſtyle, or internal Colonnade, ſupported a Roof which ſheltered great part of the Area of the Cell, and ſeems to have projected over the Statue; this perhaps was the Roof, which Strabo thought would have been in danger, if Jupiter had

(y) Pauſanias Eliac. Prior l. v. cap. x. p. 398. Edit. Khunii.
(z) Strabo, l. viii. p. 353.
(a) Pauſanias, l. i. c. 18. p. 42.

riſen

riſen from his ſeat. And may we not conjecture, that the Peplus of Minerva *(b)*, in the Parthenon, and the Parapetaſma of Jupiter *(c)* Olympius in Elis, mentioned by Pauſanias in his deſcription of that Temple, were each of them ſuſpended in their reſpective ſituations, ſo as to afford the requiſite ſhade or ſhelter to thoſe moſt celebrated ſtatues.

Thus I have ſaid what has occurred to me on the ſubject of Temples without continued Roofs, and with only eight Columns in Front; of which kind both the Parthenon at Athens, and the Olypicum at Elis, two of the moſt celebrated Temples in Greece, ſeem to have been. And if I am right in my conjectures concerning them, might not Vitruvius think himſelf obliged to acquaint his reader with theſe exceptions to his general doctrine?

The name of this Temple (Hecatompedon) implying that it extended a hundred feet, led me to enquire into the meaſure of the Attic Foot. For which purpoſe I compared the length of the lower Step in front, with its length on the ſide, and found them incommenſurable; neither were the front and ſide lengths of the ſtep above it commenſurable with each other. But the third Step, on which the Columns of the Portico ſtand, meaſured 101 feet $1\frac{1}{10}$ inch Engliſh in front, and 227 feet $7\frac{1}{10}$ inch on each ſide, which are ſo nearly in the proportion of 100 to 225, that, had the greater meaſure been $\frac{1}{4}$ of an inch leſs, it would have been deficient of it.

(b) Meurſius has collected from ancient Authors many particulars concerning this Peplus: See his *Panathenaica*, and *Reliquiæ Att.* &c. It was the work of young virgins ſelected from the beſt families in Athens, over whom two of the principal, called *Arrephoræ*, were ſuperintendents. (See a plate at the end of this Chapter, and likewiſe the tail-piece at the end of it). It was a principal ornament of the Panathenaic feſtival; on it was embroidered the battle of the Gods and Giants; amongſt the Gods was Jupiter hurling his Thunderbolts againſt that rebellious crew, and Minerva ſeated in her Chariot appeared the vanquiſher of Typhon or Enceladus. (See the Chorus at the end of the ſecond Act of the Hecuba). The names of thoſe Athenians who had been eminent for military virtue, were alſo embroidered on it. When the feſtival was celebrated, this Peplus was brought from the Acropolis, where it had been worked, down into the City; it was then diſplayed and ſuſpended as a ſail to the ſhip, which, on that day, attended by a numerous and ſplendid proceſſion, was conducted through the Ceramicus and other principal ſtreets, till it had made the circuit of the Acropolis; the Peplus was then carried up to the Parthenon, and there conſecrated to Minerva. That it did not ſerve to clothe or envelope the ſtatue of the Goddeſs, but to hang over it, is evident from what Pollux has obſerved on this word: Πέπλος, ἱστίον καὶ τὸ ἐμπετασθὲν ὑπὲρ τοῦ ἀγάλματος· ὃ καὶ ὑπαίθριον καὶ ὑπόπτερον. καὶ ὁ τὸν ὑπόπτερον ἱστὸν πεποιηκὼς· ὃν καὶ ἐν τῷ τῆς Ἀθηνᾶς πέπλῳ. J. Poll. l. vii. c. 13. "*Peplus*, a "*garment and the like, the uſe of it is two-fold, to wear as a garment, or to* "*cover ſomething; that it ſignifies a covering, we may conclude from the Pepli* "*of Minerva.*" Had the Peplus been intended to clothe the ſtatue, or to hang before it like a curtain, Pollux would not have uſed the words ὑπόπτερον, and ὑπόπτερα; therefore it muſt have been intended to hang above it as an awning to keep off the duſt; and if the Temple was an Hypæthros, to preſerve it from the weather. Homer likewiſe uſes *Peplus* in the ſame ſenſe, when Pandarus tells Æneas he had left his Chariots at home covered with Pepli. *Iliad E. ver.* 194. But it no where appears more clearly, than in the following quotation from the Ion of Euripides, that the word Peplus is ſometimes uſed to ſignify a covering, or what in our ſea-phraſe is called an awning, ſpread over an open ſpace to keep off the ſun. For the better underſtanding of this paſſage, it ſeems not amiſs to premiſe, that Xuthus, induced by the anſwer of the Oracle to acknowledge Ion for his ſon, prepares to go from Delphi to the top of Parnaſſus, and there, grateful for the diſcovery, offer a ſacrifice to Bacchus. Before his departure he commands Ion to erect a tent, and therein feaſt, during his abſence, what friends remain at Delphi.

Ἰ. Ἀλλ' εἶμι κἀγὼ δωμάτων ἔσω τινὰς
Σκηνὰς ἀτέγκτους πυρὸς ἀκτῖνας σκεπαστήριον
Ὀρθοστάτας τίθημ', ἄλσει φοίβῳ
Καλὸν, θαλάμοις, ἐν πρὸ μέσας βάσεις
Λιθῶν, ἵν' αὖ πρὸς τοξότειρα βῶσι, &c.

Inſtant at his beheſt the pious youth
Upreara th' encloſure of the ample tent,
Fram'd to excluſe the ſun's meridian blaze,
Or the mild ſplendor of his parting Ray.
No wall he rais'd; tho neighb'ring woods afford
Supporters apt, without the maſon's aid.
Rang'd in right lines, the numerous ſtakes extend
In length a hundred feet, in breadth a hundred;
Encloſing, as the ſkilful ſay, a ſquare
Of full ten thouſand feet; in which to feaſt
All Delphi, he prepares the genial board.
Then from the treas'ry of the God he takes
The conſecrated tap'ſtry, ſplendid woof!
To clothe with grateful ſhade the wondrous ſcene.
Firſt o'er the roof he ſpreads the ſkirted Peplus
(The ſkirts on ev'ry ſide hang waving down),
Spoil of the Amazons, the votive gift,
That Hercules, heroic ſon of Jove,
Return'd from conqueſt, offer'd to Apollo.
On this rich produce of the loom are wrought
The Heav'ns, within whoſe ſpacious azure round
The num'rous hoſt of ſtars collective ſhine;
His courſers there, down to his weſtern goal
The Sun has driven; his laſt expiring beams
Draw forth the radiant light of Heſperus;
In ſable ſtole Night urges on amain
With ſlacken'd reins her ſteeds and duſky car;
The Conſtellations on their ſwarthy queen
Attend; there thro' the mid heav'ns win their way
The Pleiades; his ſword Orion graſps;
Above them ſhines the Bear, circling around
Heav'n's golden axis; while the full-orb'd Moon,
That halves the varying months, darts from on high
Her grateful ſplendor; there the Hyades,
To mariners unerring well known ſign,
Appear; and glowing in the eaſt Aurora
The harbinger of day, that from the ſky
Chaſes night's glittering train.

Ion, Act the IVth, Scene the Iſt.

Here we ſee, without a comment, the uſe to which this ſpecies of the Peplus was applied, and the magnificence with which it was ſuppoſed it might be ſometimes adorned. I muſt nevertheleſs add, that although the deſcription I have quoted may appear to us at firſt ſight, ſtrangers as we are to this ſumptuous kind of apparatus, to be merely a licentious fiction of the Poet, it muſt have had a different effect, when recited to an Athenian audience, accuſtomed to view with delight the decorations wrought on the Peplus they conſecrated to Minerva, and ſuſpended in the Parthenon.

(c) This *Parapetaſma* Pauſanias informs us (l. v. p. 405.) was a magnificent purple veil, the offering of King Antiochus; it either hung down from the Roof of the Temple, and was ſpread before the Statue, or it covered the open ſpace of the Hypæthros. The Romans had Velaria ſtretched aloft over their Theatres and Amphitheatres, they were extended over a much larger ſpace than the aperture of an Hypæthros; and we find the purple Velarium, which Nero ſpread over the Theatre, is called *Parapetaſmata* by Xiphilin; on it, he ſays, Nero repreſented a Heaven ſpangled with ſtars, and his own portrait in the middle, figured like Apollo driving his Chariot; taking the idea perhaps (as Euripides ſeems to have done before him) from the Pepli, or the Parapetaſmata, that were ſuſpended in ſome of the Grecian Temples.

Theſe

These meaſures were taken from a braſs ſcale of three feet, divided by that eminent Artiſt Mr. John Bird, whoſe works are known all over Europe.

The front meaſure give an Attic Foot of 12,137 London inches and decimals; the ſide meaſure one of 12,138.

Hence the Roman foot, which, according to Pliny, was to the Attic in the proportion of 600 to 625 *(d)*, or of 24 to 25, will be found to be 11,651 London inches and decimals, or 971 ſuch parts, as the London foot contains 1000, which does not ſenſibly differ from what has been determined by other methods *(e)*.

I cannot conclude this Chapter without mentioning, that while I meaſured the Steps of this Portico, I obſerved the blocks of Marble, of which they are compoſed, appeared to be united and grown together, on their contiguous edges, the whole height of the ſtep; and this apparent junction continued to ſome diſtance within the Portico. To ſatisfy myſelf in this particular, I traced the joint till no doubt remained of the ſeparation; then returning to the edge of the Step I broke off a piece acroſs the joint with a hammer, which verified my conjecture; for in the piece thus broken off, one half of which was part of one block, and the other part of the block next to it, the two parts adhered together as firmly as if they had never been ſeparate.

Other inſtances of this coalition we meet with, which were always as here, in the perpendicular joint, never in the horizontal.

PLATE I.

A View of the Eaſtern Portico of the Parthenon.

THIS Front was more injured by the exploſion of the powder, which happened during the Siege already mentioned, than the Front facing the Weſt, for here much the greater part of the Pediment is wanting. In the ſpace between the Columns is ſeen the preſent Moſchea, built within the area of the Parthenon.

PLATE II.

The Plan of the Parthenon.

A. A. The Eaſtern front, in which was the principal entrance.

B. The Pronäus.—In this the diſpoſition of the Columns may help us to explain an obſcure paſſage of Vitruvius, where, ſpeaking of ſome deviations from the uſual manner of conſtructing Temples, he informs, that Columns where ſometimes added to the right and left on the ſhoulders of the Pronäus; and that this addition, of which he inſtances ſome examples, was firſt practiſed at Athens, in the Temple of Minerva in the Acropolis *(f)*. In effect, we here ſee two additional

(d) Plinii Nat. Hiſt. l. ii. c. 23. Strabo, l. vii. p. 322. ſay 585 Roman miles, according to the common reckoning of eight ſtadia to a mile make 4280 ſtadia. But if with Polybius we reckon 8½ ſtadia to a mile, we muſt add 178 ſtadia to that number. The ſtadium was 600 Greek feet, and Polybius did not allow for the difference between the Greek and the Roman foot. For if the two feet were equal, as Polybius ſuppoſed, 8½ ſtadia of 600 feet each would be equal to 5000 Roman feet, or 1000 paces, which was a Roman mile: but if the ſtadium meaſured 625 Roman feet, as Pliny ſays it did, eight ſtadia would be equal to a Roman mile, which Strabo ſays was the common reckoning.

(e) See Philoſophical Tranſactions for the year 1760, p. 820.

(f) Item argutius memori Dianæ, columnis adjectis dextra ac ſiniſtra ad humeros Pronai. Hoc autem genere prima facta eſt ædes, uti eſt Caſtoris in circo, Athenis in Arce Minervæ & in Attica Sunio Palladis. Earum non aliæ ſed eadem ſunt proportiones; ceilæ enim longitudines, duplices ſunt ad latitudines, *et uti reliquæ exiſona* quæ ſolent eſſe in frontibus ad latera ſunt tranſlata. Vitr. l. iv. c 7.

The words printed in Italics are manifeſtly corrupt, no ſuch word as *exiſona* being elſewhere to be found; nor does the whole ſentence give any idea of what it ſeems intended to deſcribe. I ſhall therefore ſuppoſe that originally the text ſtood thus: *et uti re liquet ædes quæ ſolent eſſe in frontibus, ad latera ſunt tranſlata.*

Columns, one on the right, and the other on the left, placed on what he calls the ſhoulders of the Pronäus, and occupying the uſual place of the Antæ, before which they here ſtand at ſome diſtance, ſo as to leave on each ſide a lateral entrance into it. Theſe lateral entrances conſtitute the only difference between this part of the Parthenon, and the ſame part in Temples conſtructed after the uſual manner, for theſe had their Pteromata prolonged, till their Antæ ranged with the Columns of the Pronäus, as we ſee it in the Temple of Theſeus at Athens, and of conſequence their entrances could then be in front only. Theſe entrances therefore appear to be all that Vitruvius has meant by the word *exiſona*, in the place I have quoted from him.

b. b. The Antæ.

c. c. The additional Columns on the ſhoulders of the Pronäus. Between b. and c. are the lateral entrances, continued from the front to the ſides.

D. D. The Cell in which the Statue of the Goddeſs was placed. The circles on this part are ſtill viſible, and mark the places on which the Columns of the Periſtyle ſtood.

d. d. The middle of the Cell open to the ſky, in which the pavement lay about 1¼ inch below the pavement on the ſides.

E. E. The Opiſthodomus, the Roof of which was originally ſupported by ſix Columns, one of which, as Wheler and Spon inform us, was wanting; its place being ſupplied by a rude maſs of ſtone and lime, erected at the expence of a Kiſlár-Agá. At preſent no traces of theſe Columns are to be ſeen.

e. e. The remains of that rude maſs, erected by the Kiſlár-Agá. This, we ſuppoſe, gives nearly the place of the ruined Column, mentioned by the above cited travellers; and aſſiſts in determining the ſituation of the other five; for which we have no other authority.

PLATE III.

The Elevation of the Portico of the Parthenon. The dimenſions marked on this Plate were all taken on the weſtern Front, which is ſimilar to the Front facing the eaſt, except only, that on the eaſtern architrave certain triangular holes are cut, at regular diſtances, which are not repeated either on the ſides, or on the front facing the weſt. They are inſerted here, becauſe I had no other convenient opportunity of introducing them. It is difficult to aſſign any uſe for theſe holes, unleſs we ſuppoſe that cramps were fixed in them, to ſupport ſome kind of ornament, probably Feſtoons; with which the eaſtern Front, and that only, has been decorated. Of the figures in the Pediment and in the Metopes of this Plate and of thoſe in the Freeze of the following Plate, I ſhall ſpeak more particularly, when I come to treat of the ſculptures of this Temple.

PLATE IV.

A tranſverſe Section of the Portico. Here the exterior Columns are removed, to ſhew thoſe of the Pronäus; they ſtand on two ſteps raiſed within the Portico, and ſupport an architrave, and the weſtern end of a Freeze enriched with ſculpture, which is continued quite round the Temple.

PLATE V.

Fig. 1. A Section lengthways through the Portico and the Pronäus; b. b. one of the Antæ; c. c. one of the Columns of the Pronäus; the ſpace between b. and c. is one of the lateral entrances. See the explanation of the Plan, letter B. and the note accompanying it.

Fig. 2. A Section of the Pediment.

Fig. 3. The Fillet and Cyma reverſa under the Doric cymatium marked A. fig. 2.

Fig. 4. The Moulding on the Corona of the Cornice marked B. fig. 2.

PLATE VI.

The Capital and Entablature of the Columns of the Portico.

PLATE VII.

Fig. 1. The Capital and Entablature of the Columns of the Pronäus and Poſticus.

Fig. 2. The Capital of the Antæ, and the Section of the Entablature of the Pronäus.

Fig. 3. The Mouldings of the Capitals of the Antæ, on a larger ſcale.

PLATE VIII.

Fig. 1. The Mouldings of the Capitals of the Columns of the Portico.

Fig. 2. The Mouldings of the Capitals of the Columns of the Pronäus; both on a large ſcale.

Thus much concerning the architecture of this Temple; it now remains to ſpeak of the ſculptures that adorn it.

In the weſtern Pediment, which extends almoſt one hundred feet, the figures are ſo ruined, as to prevent my making any particular drawings from them; I have, nevertheleſs, from the fragments we ſaw there, and the deſcriptions of Wheler and Spon, attempted in Plate III. to give a general idea of its appearance when entire; not from any opinion that I was able truly to reſtore what is wanting, but merely to ſhew the effect of ſo ample a Pediment filled with ſuch a quantity of excellent ſculpture. In Plate IX. are the figures which Spon and Wheler ſuppoſe, perhaps without ſufficient authority, to be the portraits of Adrian and Sabina.

The greateſt part of the Pediment, fronting the eaſt, is demoliſhed, the figures remaining in its extreme Angles are ſo far diſtant from any place where they could be diſtinctly ſeen, that no particular drawings from them have been made, though, as this was the principal Front, there can be no doubt, but that the ſculpture here, was at leaſt equal both for compoſition and execution, to that in the weſtern Front.

All the Metopes in the Freeze (in number 92) have likewiſe been enriched with Sculpture; thoſe on the ſouth ſide had each a groupe of two figures, repreſenting a Centaur combating a Lapitha;

Lapitha; a few of theſe remain, and I have given three plates of them, numbered X, XI, and XII; they are in Alto Relievo, moſt of them miſerably broken, though not ſo entirely defaced as thoſe on the Metopes of the northern ſide and the two fronts.

But the principal piece of Sculpture we ſaw here, is the remaining part of the Freeze immediately under the Soffit or Cieling of the Peripterus; it is three feet four inches in height, and was continued quite round on the outſide of the wall of the Temple; ſo that the whole length muſt have meaſured at leaſt 520 feet: the work is admirable, and the ſubject intereſting. It repreſents the Panathenaic Proceſſion, as will be evident on comparing the following Plates, with the accounts yet remaining of that ſplendid ſolemnity.

Of this I have engraved ſixteen Plates, beginning with the weſtern Angle of the ſide facing the north. On this Plate numbered XIII. we ſee two youths preparing to mount their horſes and follow the Proceſſion; others are juſt mounted, and are beginning their march; more than 60 feet on each ſide have been occupied by the horſemen who attend on this feſtival, amongſt whom three varieties of dreſs are particularly diſtinguiſhable; ſome are cloathed in a Chlamys and Tunic, ſome in a Tunic without a Chlamys, and others, excepting a little looſe drapery, are quite naked.

I have contented myſelf with giving only four other Plates of this cavalcade, N° XIV, XV, XVI, XVII, they are all taken from the northern ſide, and I think include all the varieties of dreſs repreſented there in the original.

The Horſemen are preceded by Charioteers; of theſe I have given three Plates, N° XVIII, XIX, XX, being all I was able to recover; in the laſt is a youth, whom I ſuppoſe a Victor in the Chariot race, a man is about to crown him *(g)*. Between theſe and Plate XXI, there is a great chaſm, the intermediate part of the Freeze being deſtroyed; in Plate XXI, are three Scaphephori, or men carrying trays *(h)*; there is another great chaſm, between this and the Sacrificers and Ox *(i)*, on the ſame Plate, which is the northern face of the ſtone forming the north-eaſtern angle of this Freeze.

In Plate XXII. is the other face of this angular ſtone, making the northern extremity of the end facing the eaſt; two young maidens are there repreſented, carrying diſhes or pateras; on the ſame Plate are Hydriaphora, or women carrying pitchers of water, and one aſſiſting to ſupport a Candelabrum. After another great chaſm follows Plate XXIII. part of the longeſt piece in the whole Freeze, and probably that which was in the middle of this Front; on it are a God and a Goddeſs, perhaps Neptune and Ceres, and two other figures, one of which is a man who appears to examine with ſome attention a piece of cloth folded ſeveral times double; the other is a young girl who aſſiſts in ſupporting it: may we not ſuppoſe this folded cloth to repreſent the Peplus?

Plate XXIV, is the remaining part of this ſtone; here the Prieſteſs places a baſket on the head of a young Virgin *(k)*, and puts a torch in her hand; another young female figure has a baſket

(g) Ἐπὶ γὰρ Παναθηναίοις τοῖς μεγάλοις ἱπποδρομία. Xenophon in Sympoſio.
"*There is a horſe-race on the greater Panathenaic feſtival.*"

Καὶ ὁ νικῶν στεφανοῦται ἐλαίᾳ στεφάνῳ. Suidas in voce Παναθήναια.
"*And the Victor is crowned with a wreath of olive.*"
Athenæ quoque victores deâ coronant. Plinius, lib. xv. c. 4.

(h) XX. Προεῖδαν δὲ καὶ τοῖς μετοίκοις ἐν ταῖς πομπαῖς, ὅστις μὲν σκάφας φέροι τῆς δὲ Δηµήτερος ἱδρῦσι, ἐθέλει, καὶ σκιάδια. Harpoc. in voce Σκαφηφόρια.
"*The law has ordained that in the proceſſions, the ſojourners themſelves ſhould*
"*carry trays, and that their daughters ſhould carry pitchers of water and um-*
"*brellas.*"

(i) Ἐκ τοῦ Παναθηναϊκοῦ πάντα τὰ ἔθνη τὰς ἀπὸ τῶν Ἀθηνῶν ἀποικίας βοῦν ἔστελλον ἐπίτηδες. Scholiaſtes in Nub. Ariſtoph.

"*In the Panathenaic feſtival all the cities that were colonies from Athens ſent*
"*an Ox to be ſacrificed.*"

(k) Παρθένοι δύο τῷ τῆς Πολιάδος οἰκοῦσι ἱερῷ ἃς κίστας, καλοῦσι δ' Ἀθηναῖοι αὐτὰς κανηφόρους. κ. τ. λ. Pauſan. Attic. c. xxvii.

"*Two virgins inhabit near the Temple of Minerva Polias; the Athenians*
"*call them Canephoræ (baſket-bearers); they remain a certain time with the*
"*Goddeſs; and, when the Feſtival comes, at night, they are employed in the*
"*following manner: They take on their heads what the Prieſteſs gives them to*
"*carry, neither the Prieſteſs knowing what ſhe gives, nor the Virgins what*
"*they receive. There is an incloſure in the City not far from the Temple of*
"*Venus in the Gardens, and in it a natural ſubterraneous cavern; here they*
"*deſcend, and having depoſited the things they have brought, take up others,*
"*which are likewiſe covered up and concealed; from this time they are diſ-*
"*miſſed, and two other Virgins are conducted to the Acropolis in their place.*

already

already placed on her head, and holds a tablet in her hand; there ſeems to be ſomething carefully wrapt up in theſe baſkets. The young figures are the two Arrephoræ, or Canephoræ, referred to in page 8, note (*b*), who, at the cloſe of this Feſtival, are diſmiſſed from the Acropolis, after having remained there a certain time to work on the Peplus. In this Plate are three divinities, perhaps Vulcan and Juno ſitting, and Iris ſtanding by her. Vulcan, the limping God, ſeems to be diſtinguiſhed by having one ſhoe much higher than the other.

Plate XXV, like the former two, exhibits only part of another large ſtone; in this are repreſented Jupiter and the two Dioſcuri; the other ſitting figure is perhaps Theſeus; of the two erect figures, one ſeems to be an Hierophant explaining ſome myſteries, and the other a Myſta to whom the myſteries are explained *(l)*.

Plate XXVI, completes the former ſtone, and that contiguous to it; here two other Myſtæ are initiated, and ſome women, whom I take to be Sciaphoræ, or Umbrella-bearers, appear to lead the Proceſſion. This is all I could find of the eaſtern end, and it may be remarked, that ſeveral female figures are repreſented on it, and that none appear on any other part of this Freeze.

Plate XXVII. Sacrificers and Oxen; theſe were on the ſouthern ſide of the Temple. In Plate XXVIII are Horſemen, introduced here from the cavalcade on that ſide, becauſe their dreſs is different from any that I ſaw on the northern.

We were not able to diſcover that part of the Freeze, from whence the Marquis de Nointels' painter, copied the two groupes publiſhed by Mountfaucon (*m*); they are probably deſtroyed. I have therefore in Plate XXIX, copied them from the work of that diligent collector. As there are female figures in them, I muſt ſuppoſe they were on the eaſtern end; and I ſhould have at once concluded, that the little figure attended by two women, one on each ſide, repreſents the ancient ſtatue of Minerva, ſuppoſed to have fallen from heaven, were it not that this ancient ſtatue certainly ſtood in the Temple of Minerva Polias, where I had not till now the leaſt doubt, all the ceremonies with which it was honoured were performed; but this groupe, together with a paſſage in Heſychius, cited by Meurſius, may, perhaps, to ſome of my readers, ſuggeſt a different opinion (*n*). Indeed I think it not improbable, that the Statue, which, for its ſuppoſed ſanctity, the Athenians muſt have honoured above any other, was during the Panathenaic Feſtival, placed on a bed made up with flowers, and conveyed on a litter from its uſual ſituation to the Parthenon; and the expoſition of it there, might make part of that great ſolemnity.

Plate XXX. All the remaining pieces of this Freeze on a ſmaller ſcale, brought together in one view, and ranged in the order in which they originally ſtood: A. A. the weſt end, B. B. the north ſide, C. C. the eaſt end, D. D. the ſouth ſide.

(*l*) Meurſius, in the laſt chapter of his Panathenaia, produces the following quotation from Proclus, to ſhew, that ſome myſteries were taught in this Feſtival.

Ἡ δὲ τῶν Παναθηναίων ἑορτὴ φαίνει δηλοῦν τὸν ἀπὸ τοῦ νοητοῦ κόσμου ἐπιτελεσθέντα εἰς τὸν αἰσθητὸν, καὶ τὸν διάκρισιν τὸν ἀσύγχυτον τῶν κοσμικῶν ἐναντιοτήτων. Οἰκεῖον γὰρ ἦν καὶ τοῦτο τῇ θεᾷ. Proclus, comm. I. in Timæo.

"*The feaſt of the Panathenaia ſeems to manifeſt that perfect order which* "*extends from the (divine) mind, to the (material) world; and likewiſe the* "*unconfuſed diſtinction of the mundane contrarieties; for this Goddeſs is the* "*Goddeſs of Wiſdom as well as of War.*"

By this it appears to have been the opinion of Proclus, that ſome pious, though myſterious philoſophic doctrines were then taught. Theſe figures, and thoſe of the following plate, confirm that opinion: we there ſee, if I miſtake not, the Hierophants explaining and inculcating theſe doctrines to the Myſtæ, or perſons to be initiated.

(*m*) L'Antiquité expliqué, vol. III. pl. I.

(*n*) Πλυτὶς, κλινίδιον κατασκευαζόμενον ἐξ ἄνθεσι τῇ τοῦτῃ τῶν Παναθηναίων.
Heſychius, in voce Πλυτὶς.

"*Plutis, a little bed made up with flowers on the feſtival of the Panathenaia.*"

Meurſius, I think, ſuppoſes the ſtatue of Minerva was laid on this bed; but as a little bed could not receive the coloſſal ſtatue of Minerva made by Phidias, may it not be conjectured, that the ancient Statue made of wood, and ſuppoſed to have fallen from heaven, was laid on a portable bed or litter, and carried into the Parthenon at the time of this feſtival; where, with ſolemn rites and myſterious ceremony, we may ſuppoſe it unveiled, to excite the devotion and gratify the curioſity of thoſe who aſſiſted at this magnificent Function? In Roman Catholic countries their moſt venerable relics are thus expoſed on the greater feſtivals. In thoſe countries likewiſe we ſee proceſſions, in which their ſacred images are borne about on litters; particularly at Naples, where the images of their principal Saints are taken from the Churches dedicated to them, and carried in this manner with great ſolemnity, to viſit St. Januarius, whenever the liquefaction of his Blood is to be exhibited.

It is remarkable, that the harneſs of the horſes in this Freeze was of metal, the holes by which it was fixed to the marble are ſtill diſtinctly viſible. The Thunderbolt likewiſe in the hand of Jupiter, Plate XXV, and the ornaments of ſeveral other figures, have been covered with the ſame material.

The diſpoſition of theſe figures, particularly thoſe of the Divinities on the part facing the eaſt, and the march of the proceſſion on the north and ſouth ſides toward that part, the holes alſo which are cut in the Architrave of the eaſtern Portico, mentioned in the explanation of Plate III. wherein apparently Cramps have been fixt, for ſupporting ſome kind of ornament, with which that Front alone has been decorated, are circumſtances concurring with what has been already ſaid, to prove that the principal entrance into this Temple was through the Portico fronting the eaſt; and of conſequence, that the Opiſthodomus was in the ſituation I have aſſigned to it in a former part of this Chapter.

PLATE XXXI.

The Plan of the Temple of Jupiter Olympius at Athens.

I HAVE here, according to promiſe, inſerted the Plan of this Temple, and ſhall give ſome account of the ſtate in which we ſaw it.

In the year 1753 there remained ſeventeen of theſe Columns, thirteen of which, ſtanding together in one groupe, without any intervening chaſm, but connected together by their Architraves, appear evidently to have formed the ſouthern angle of the Front which faced the eaſt, and furniſh an unequivocal proof, that this Temple was a *Dipteros (a)*; that is, the Cell was ſurrounded by two rows of Columns. Theſe Columns exceed ſix feet in diameter, and appear to be near ſixty feet high; they are of Pentelic marble, are fluted, have beautiful Corinthian capitals *(b)*, and Attic baſes, the outward row of which, I muſt obſerve, are diſtinguiſhable from thoſe of the Columns next the Cell.

Three other Columns, belonging to the inner row of the ſouthern Flank of the Temple, were ſtanding at ſome diſtance from thoſe above-mentioned; and there remained one, marked F. in this Plan, which originally ſtood in the weſtern Portico. The laſt-mentioned Column proves, that when this Temple was entire, it had one and twenty Columns on its Flank; for if a right line is drawn from eaſt to weſt, through the centers of the outward Columns, it will be cut exactly in the center of the twentieth Column of that row, by another line drawn at right angles to it from the center of the Column F. the baſe of which proves it was not in the Front of the Portico, but had another row of Columns ſtanding before it. There will therefore have been one and twenty Columns on the Flank of this magnificent Temple; and of conſequence it will have been a *Decaſtyle (c)*, or have had ten Columns both in the Portico, and in the Poſticus; which is the number that Vitruvius has aſſigned to the complete Hypæthros. On this ſuppoſition, the Front muſt have extended at leaſt 167 feet, and the length from eaſt to weſt, muſt have meaſured 372

(a) Antiochus Rex cum in id opus impenſam eſſet pollicitus, cellæ magnitudinem, & columnarum circa *dipteron* collocationem, epiſtyliorum & cæterorum ornamentorum ad ſymmetriarum diſtributionem, magna ſolertia ſcientiæque ſumma civis Romanus Coſſutius nobiliter eſt architectatus. Vitr. in proœmio, l. vii. p. 260.

When King Antiochus had promiſed to be at the expenſe (of completing this Temple of Jupiter Olympius) *that work was magnificently performed by Coſſutius a Roman citizen, who adjuſted the dimenſions of the Cell, the arrangement of the Columns round the Dipteros, and the diſtribution of the Architraves and other ornaments, with great ſkill and profound judgement.*

(b) In Aſty vero Jovem Olympium amplo modulorum comparatu, corinthiis ſymmetriis & proportionibus, uti ſupra ſcriptum eſt, architectandum Coſſutius ſuſcepiſſe memoratur. Vitr. in proœmio, l. vii. p. 262.

But it is ſaid, that Coſſutius was the Architect employed at Athens to build the Temple of Jupiter Olympius, on a ſcale of great dimenſions, with the Corinthian ornaments and proportions, deſcribed by us in a former part of this work.

(c) Both Greeks and Romans placed an odd number of Columns on the flank of their Temples, but with this difference, the Greeks to twice the number of Columns in front, added one; ſo that an Octaſtyle Temple had 17 Columns on the flank, and an Hexaſtyle had 13; whereas the Romans from double the number in Front took away one; and the Octaſtyle with them had only 15 Columns on the Flank, and the Hexaſtyle only 11.

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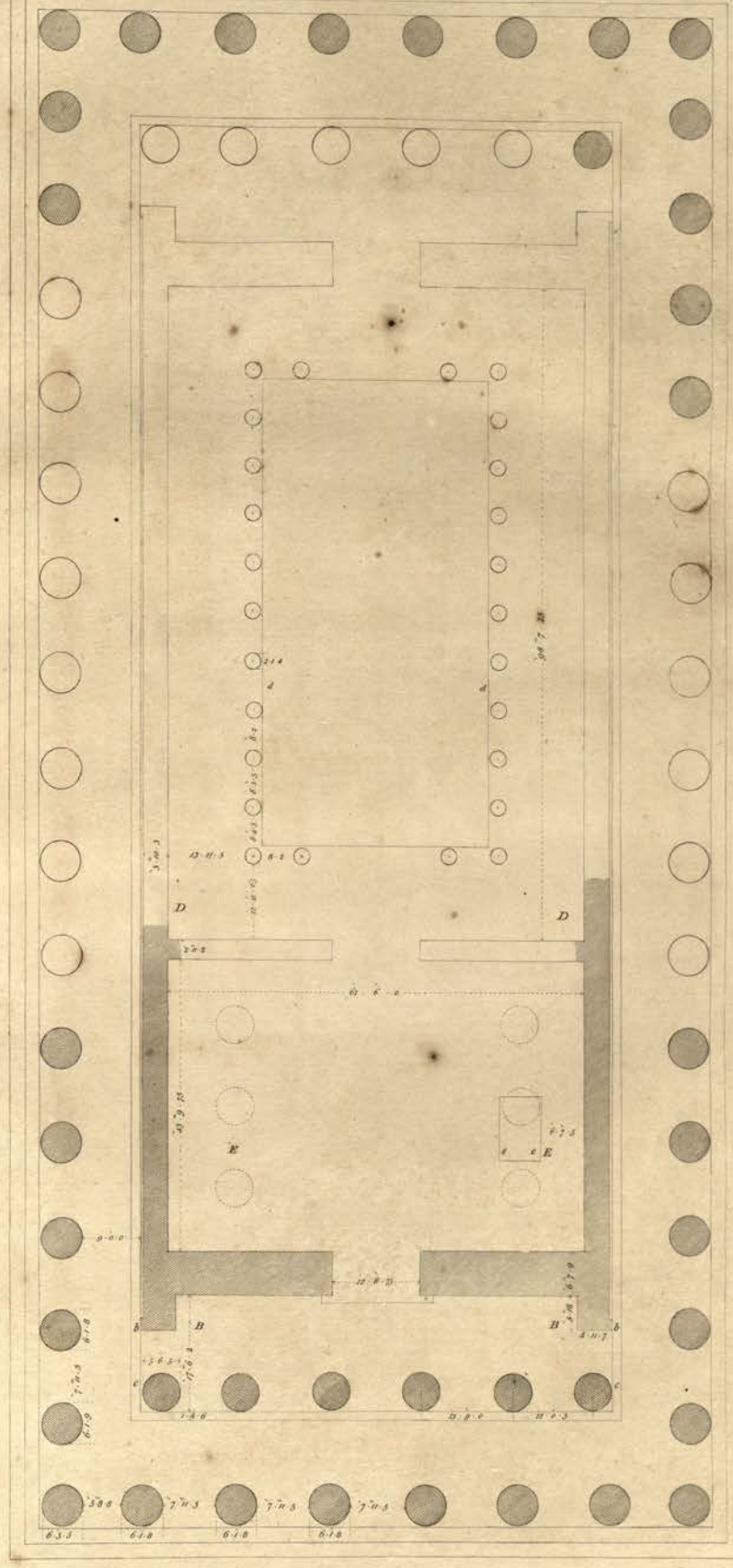
Vol. II. Chap. I. Pl. I.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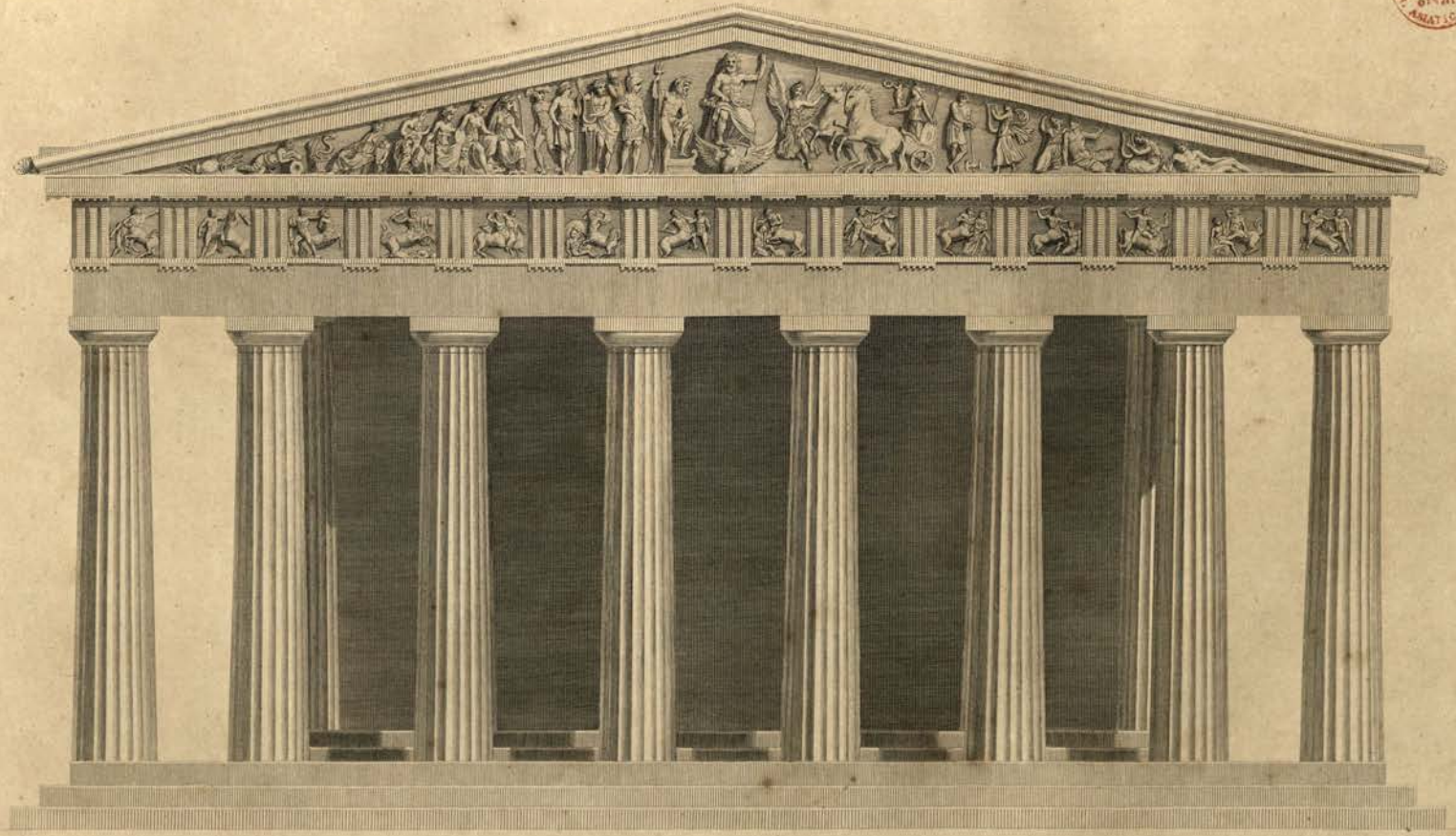

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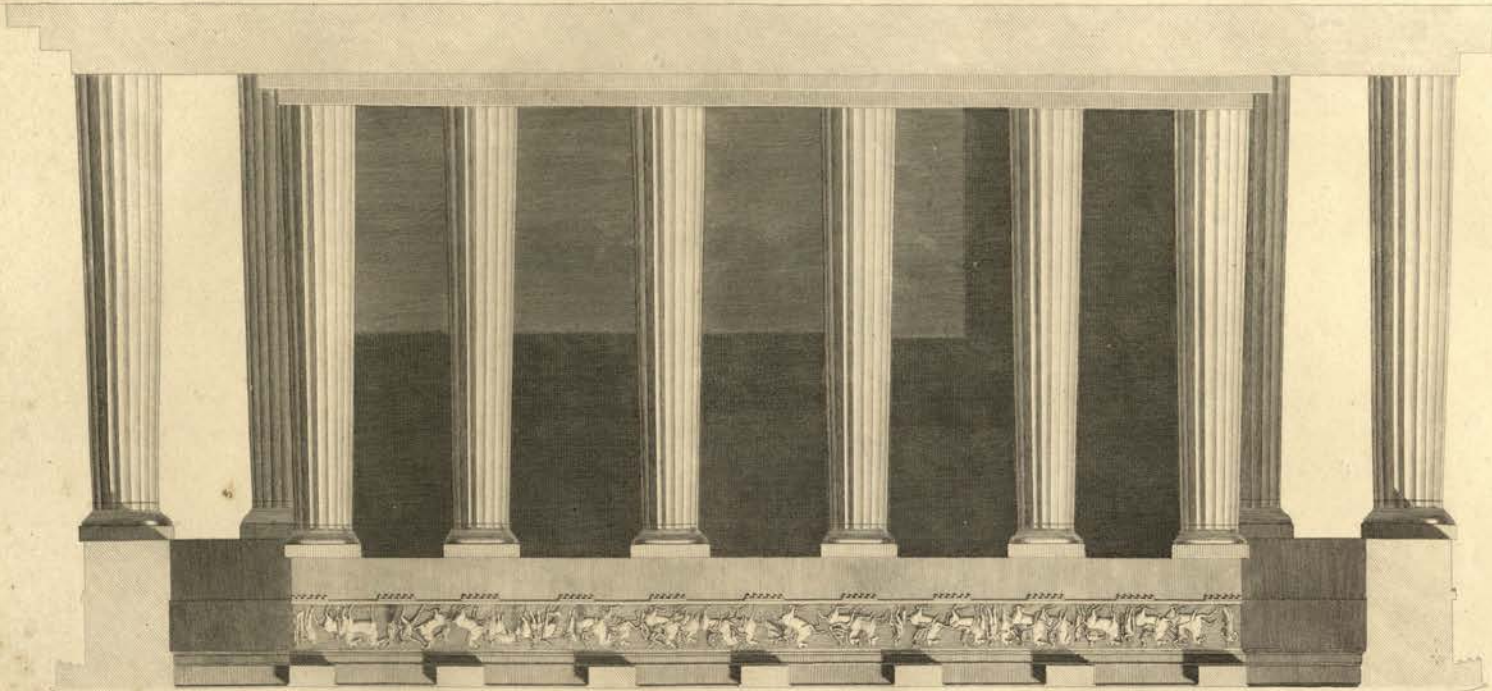

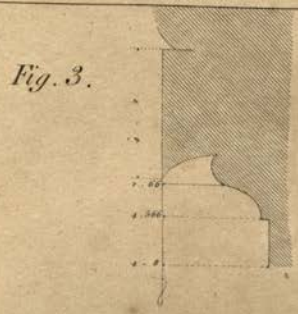

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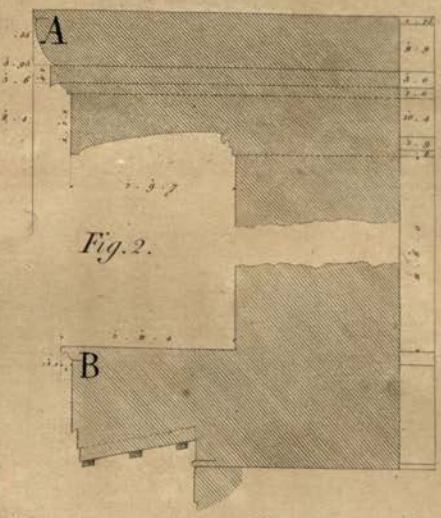

Fig. 2.

Fig. 4.

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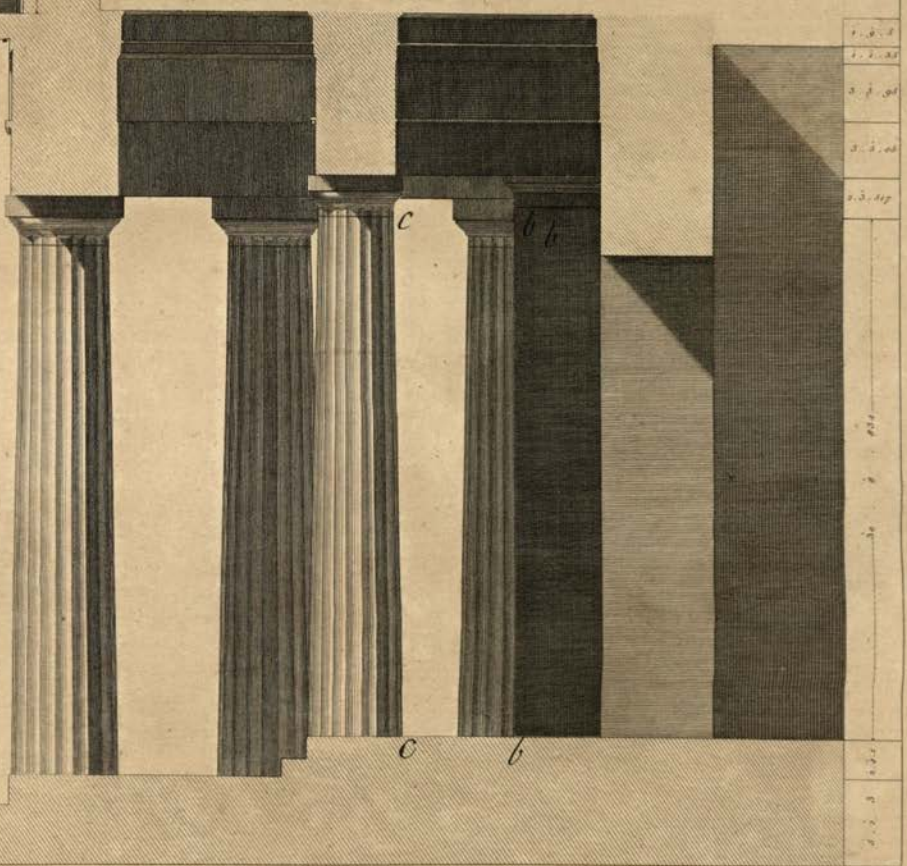

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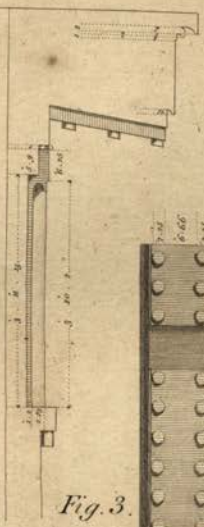
Fig. 2.



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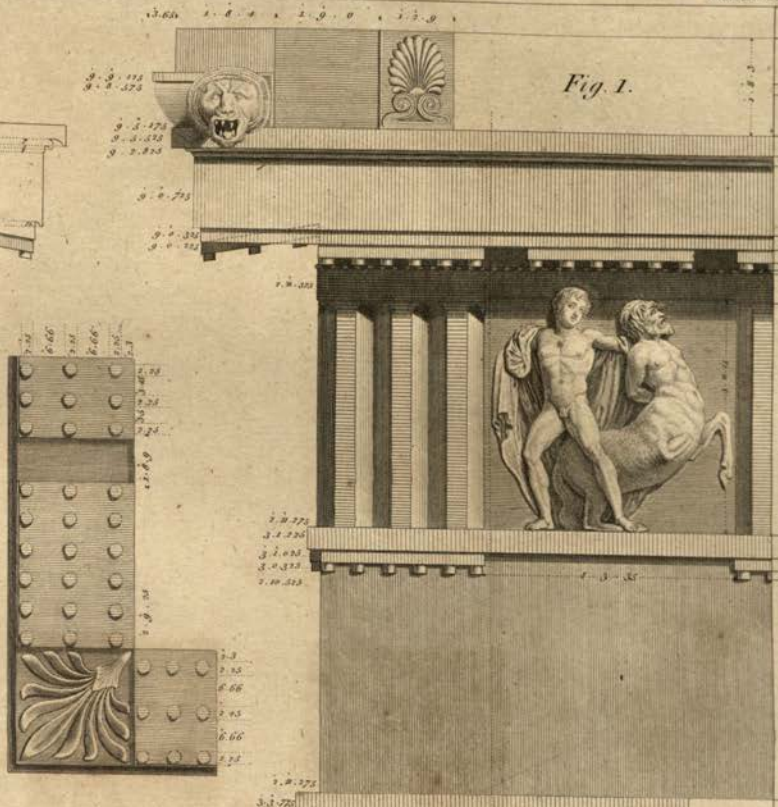

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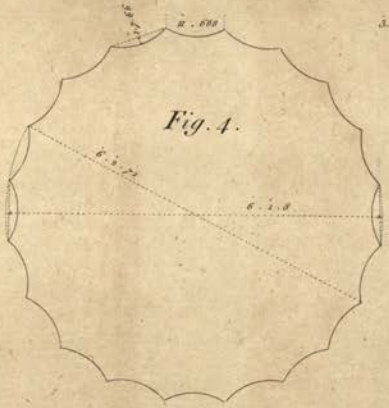

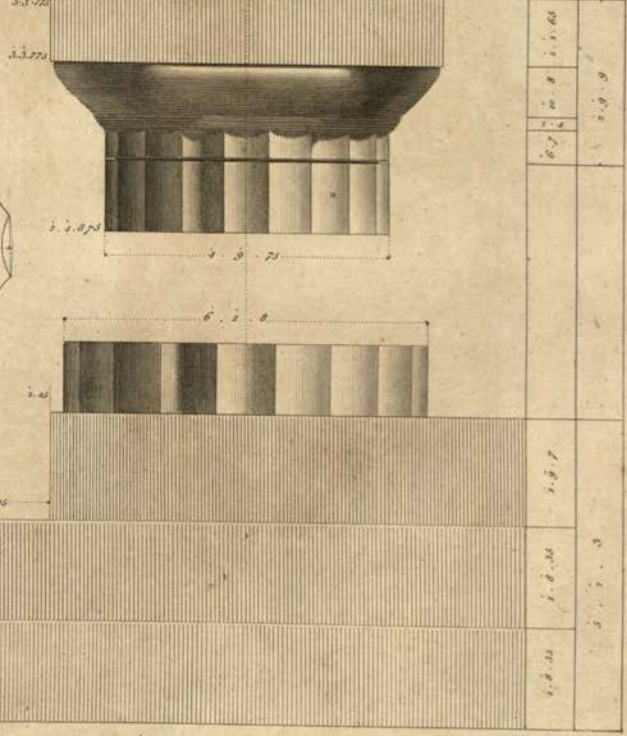

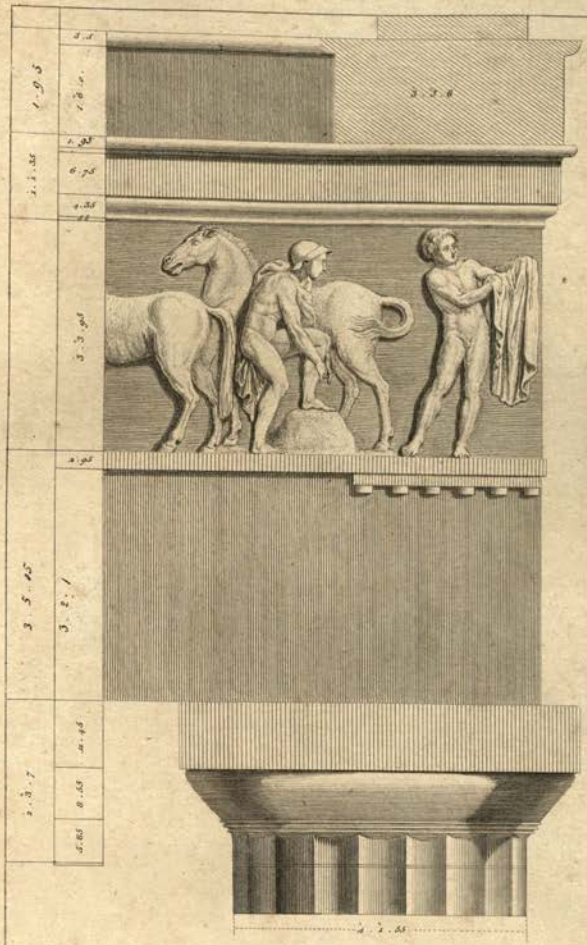

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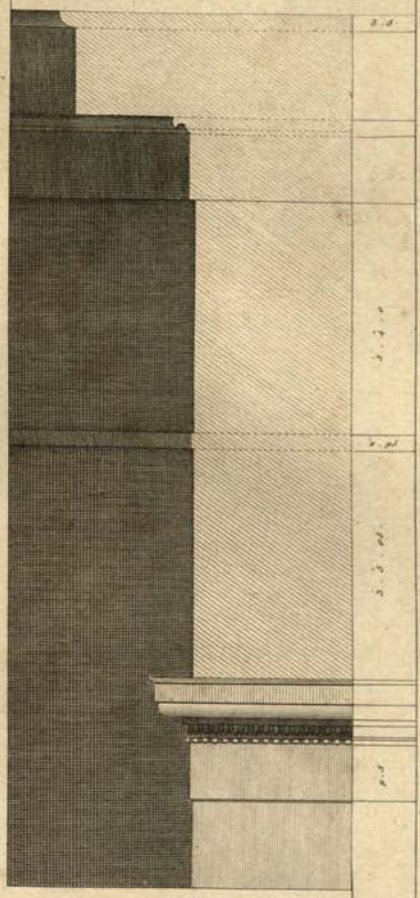

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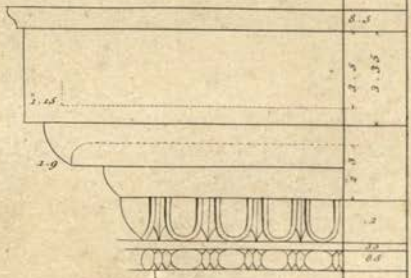

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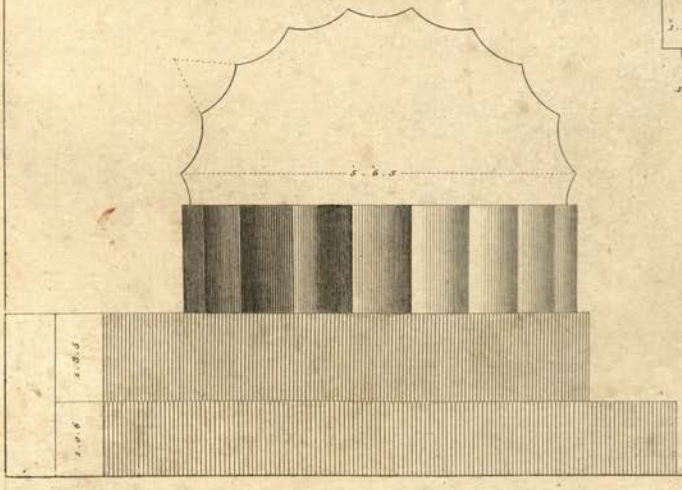

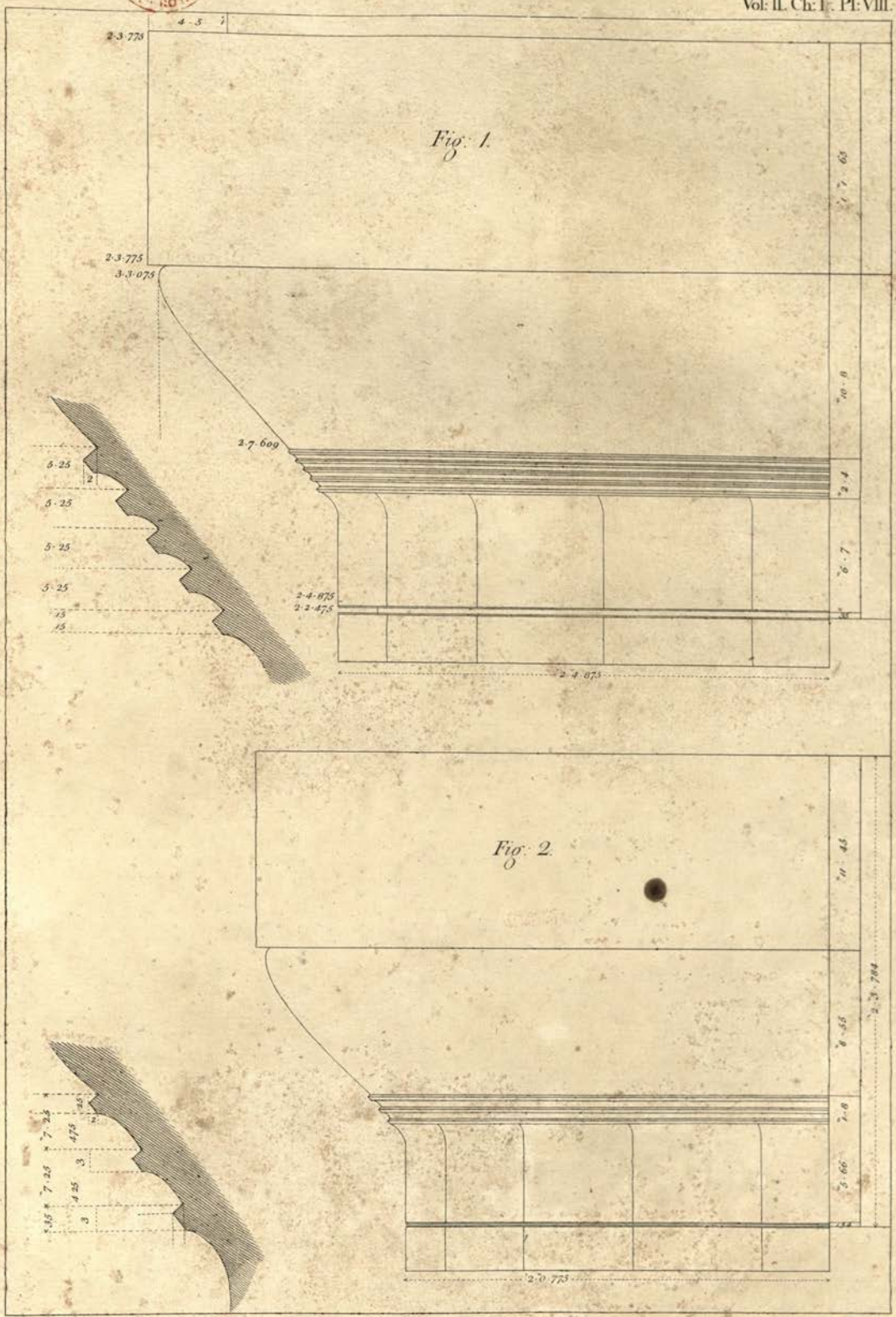
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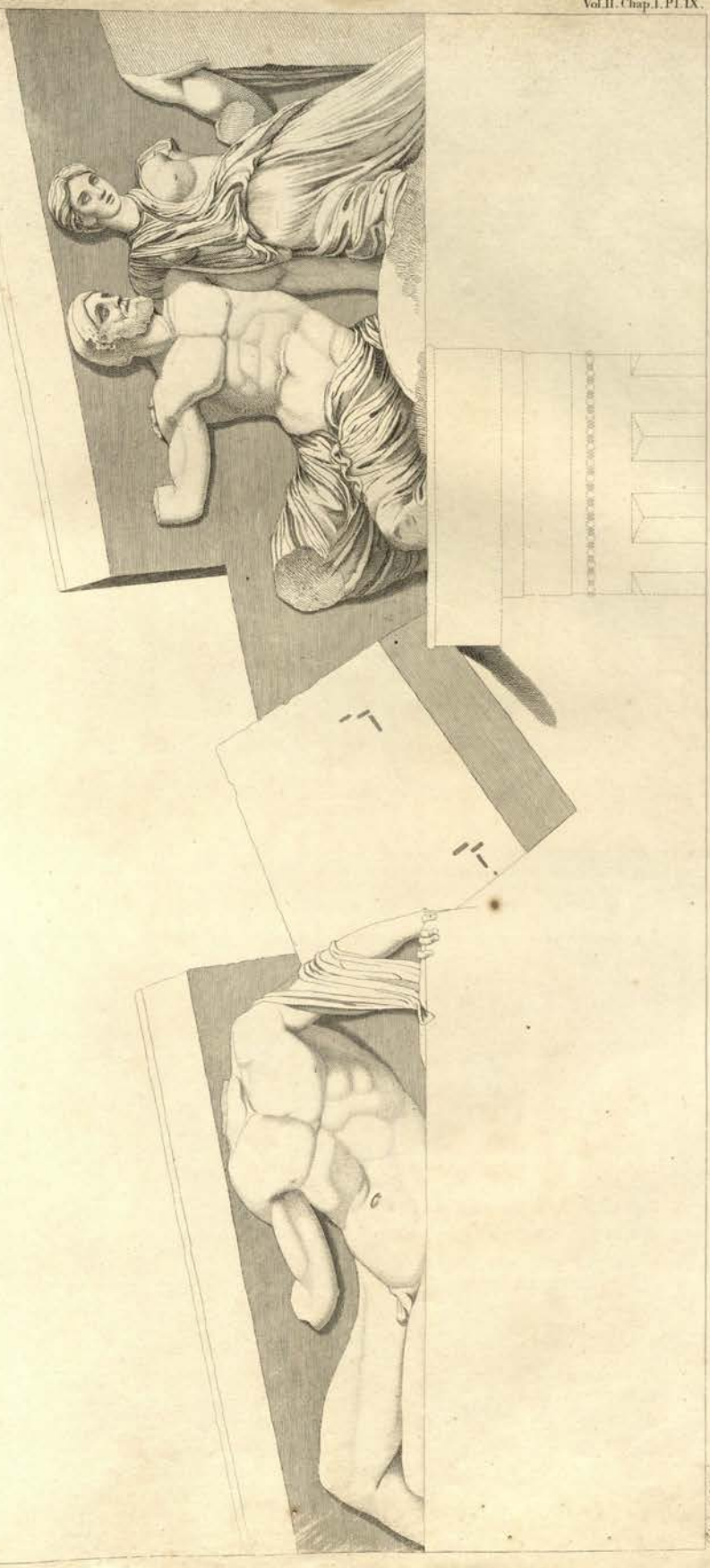

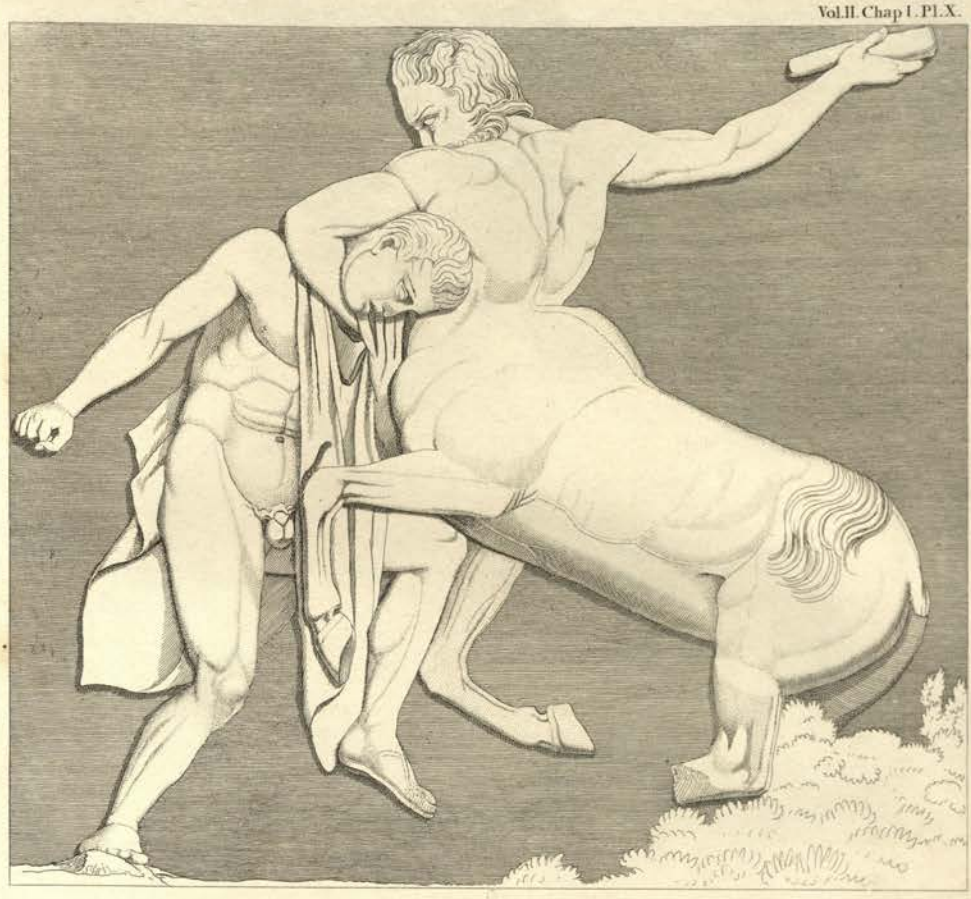

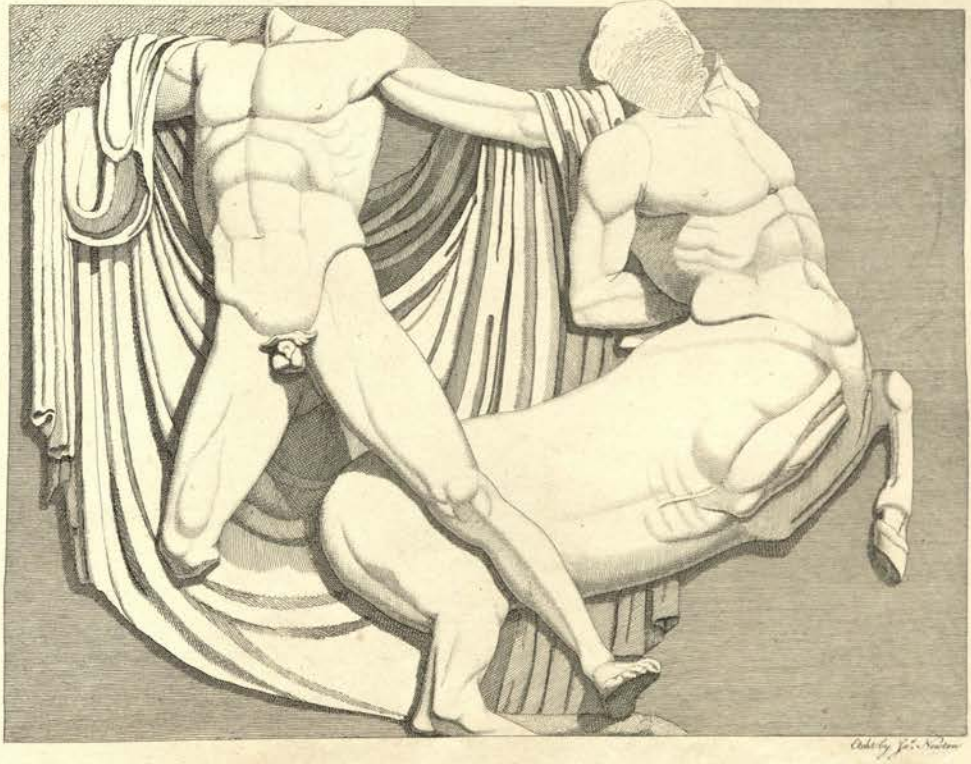

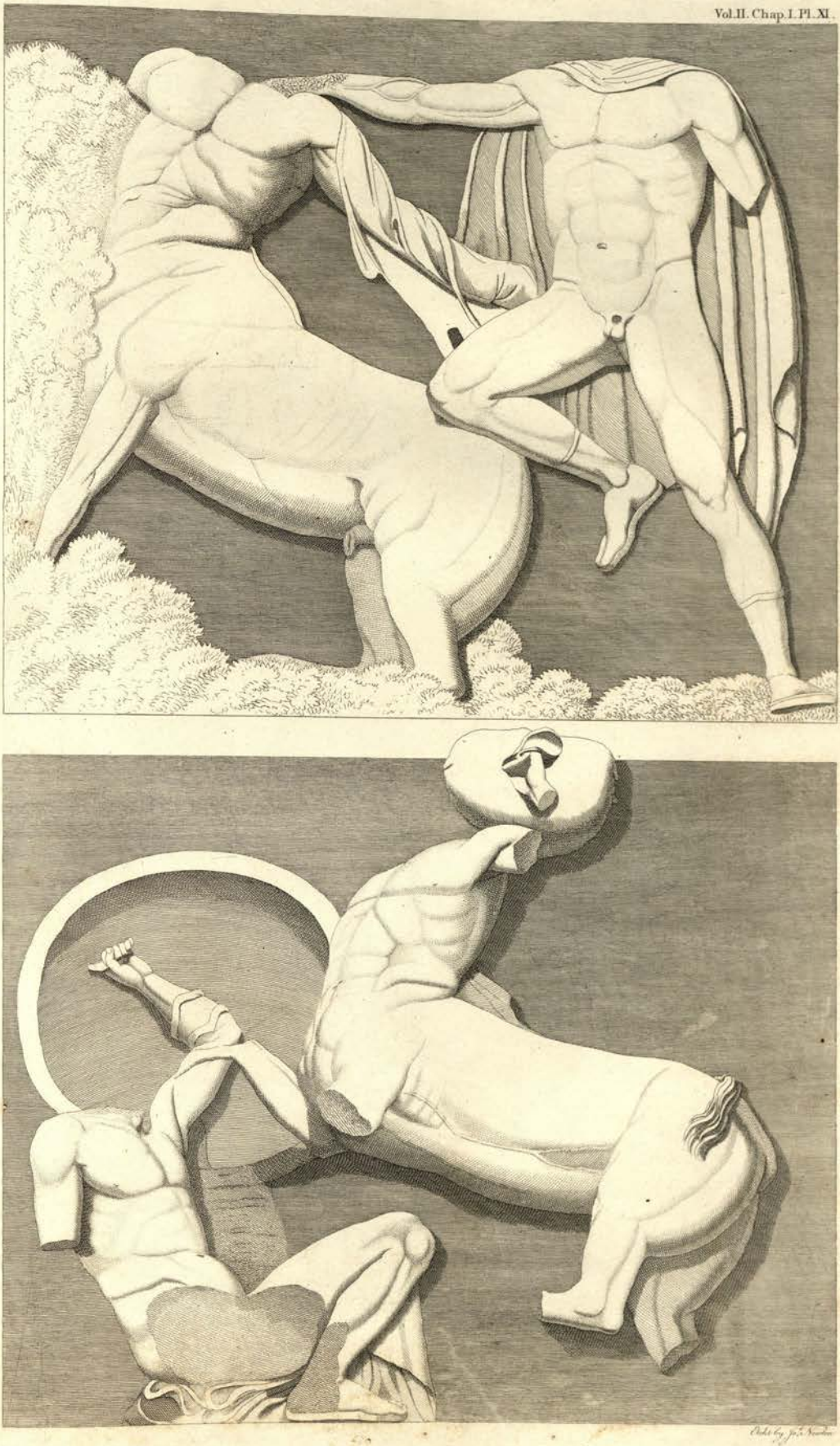

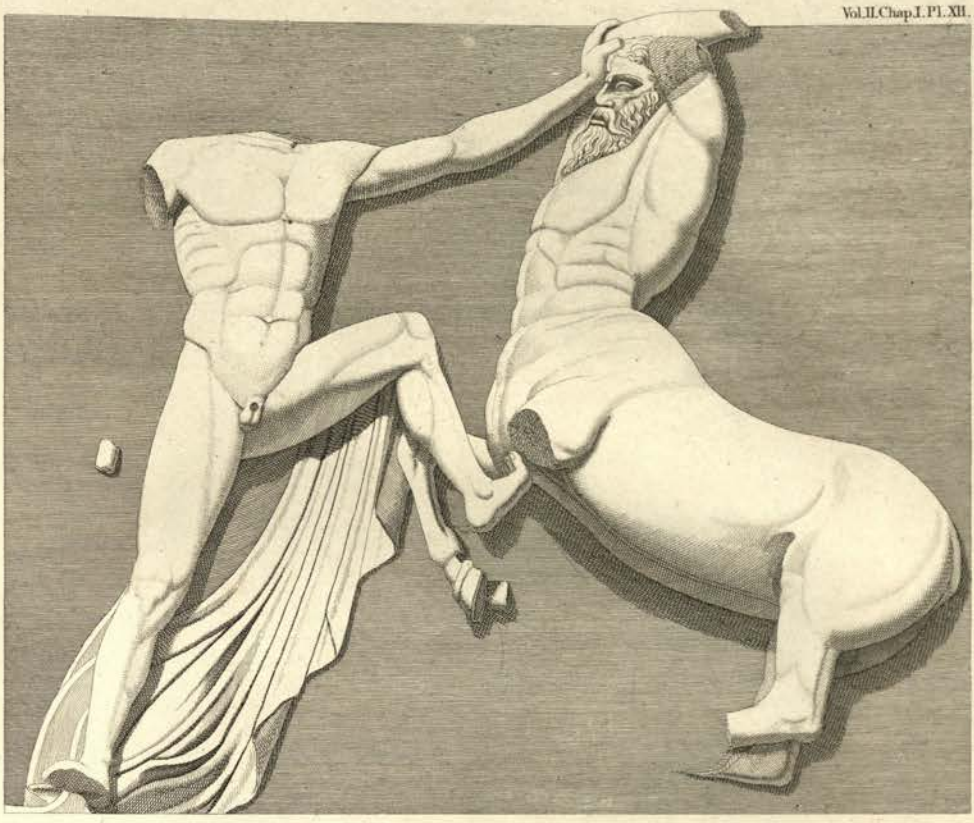

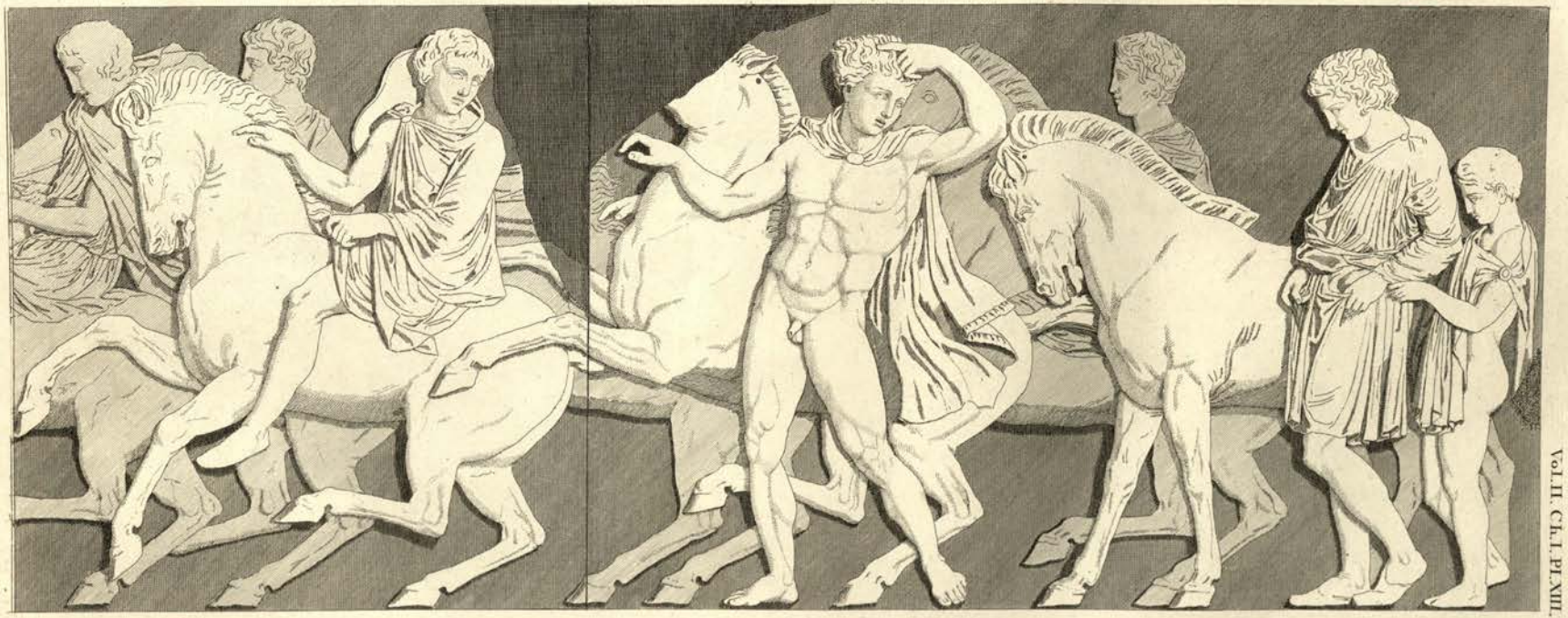

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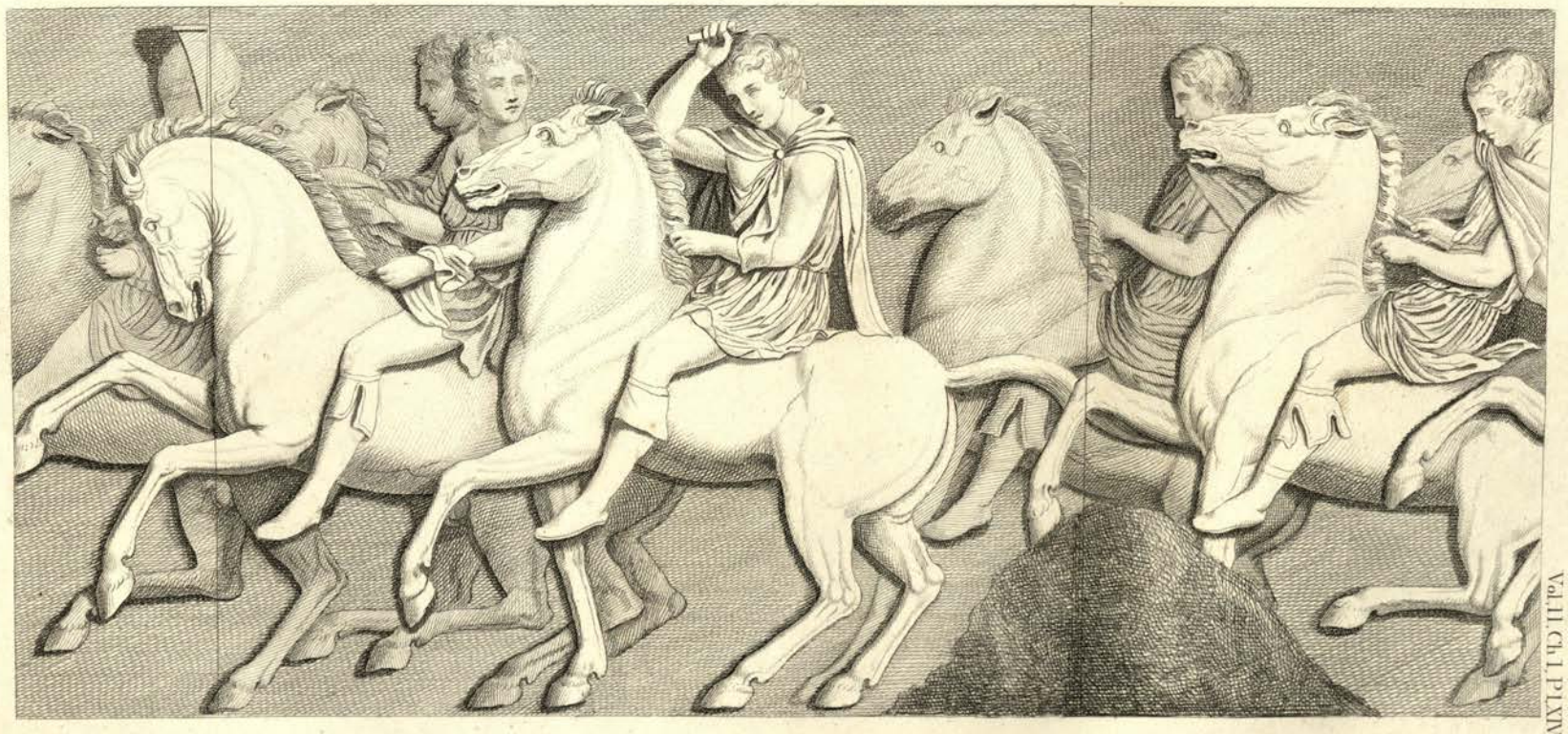

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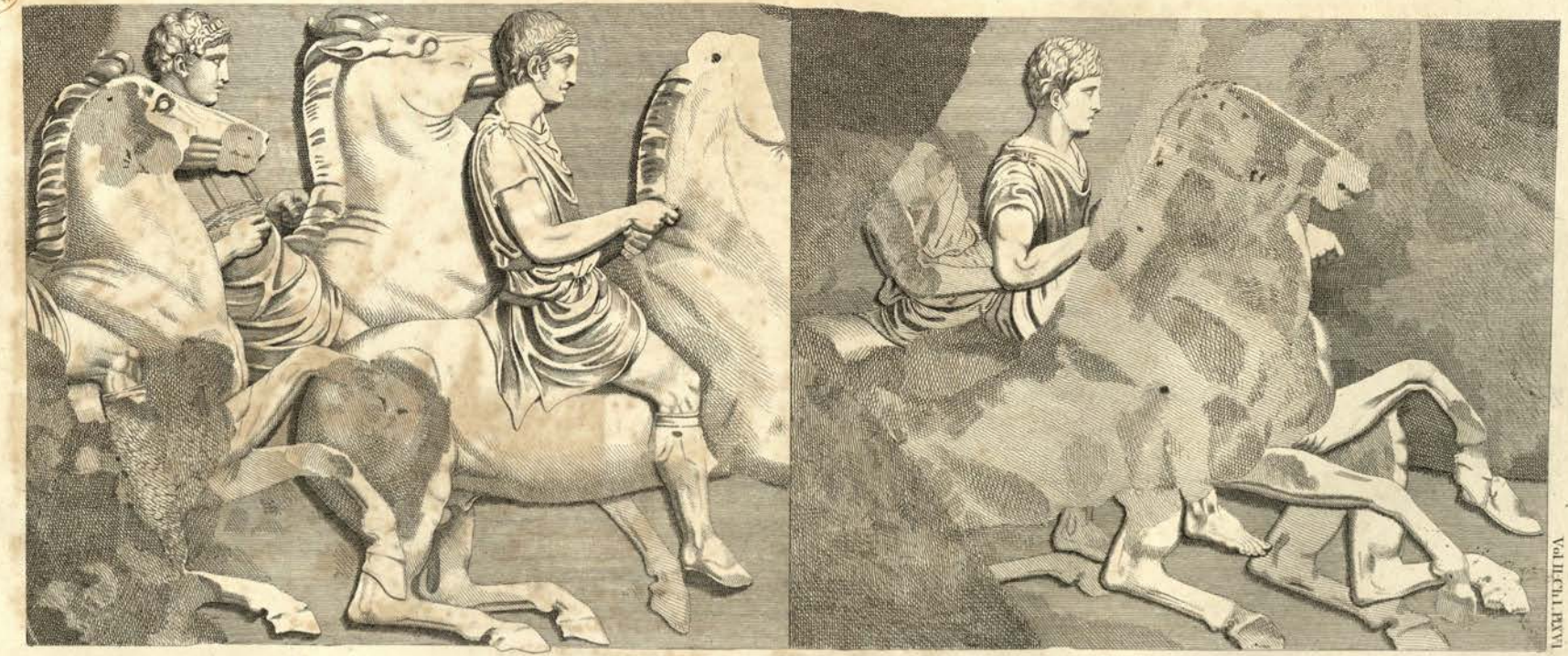

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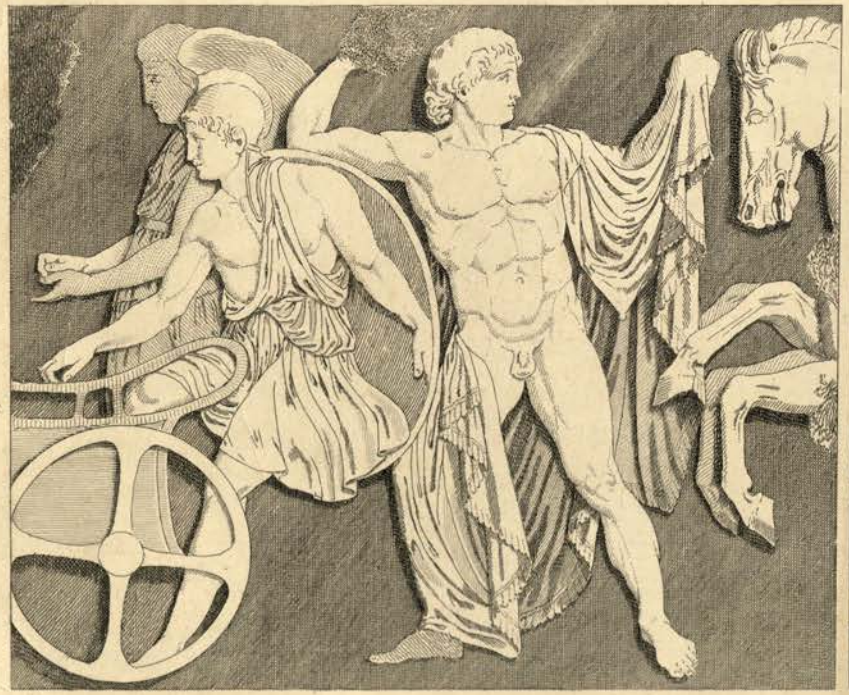

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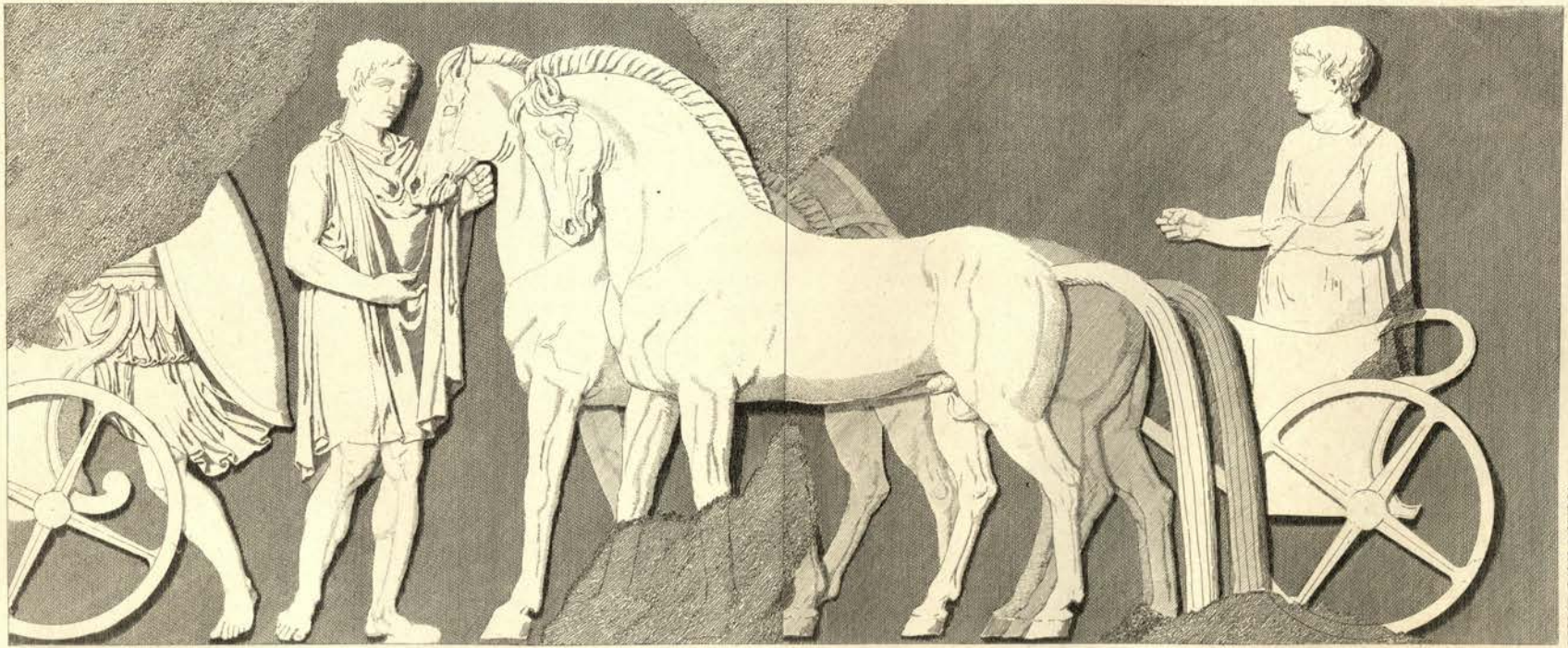

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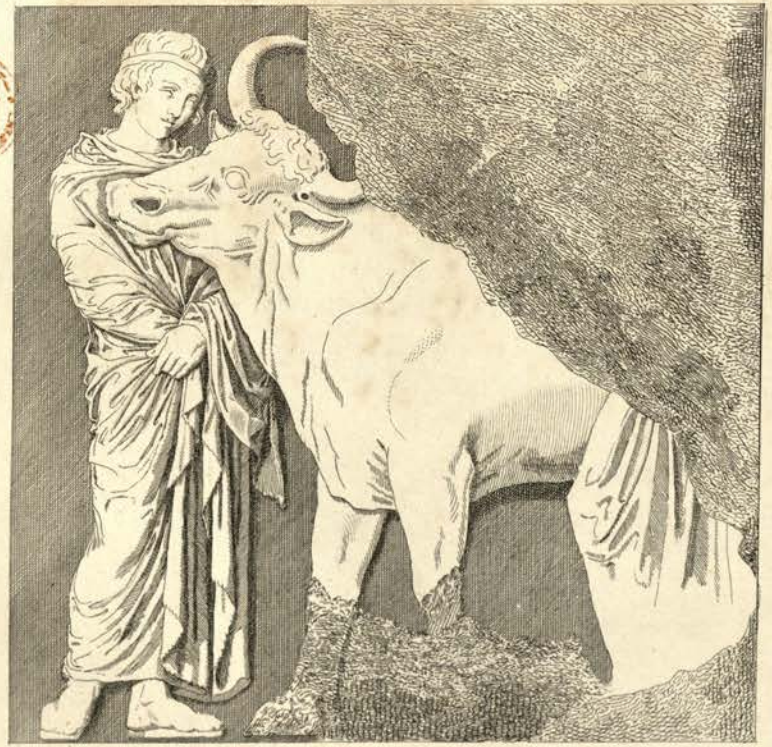

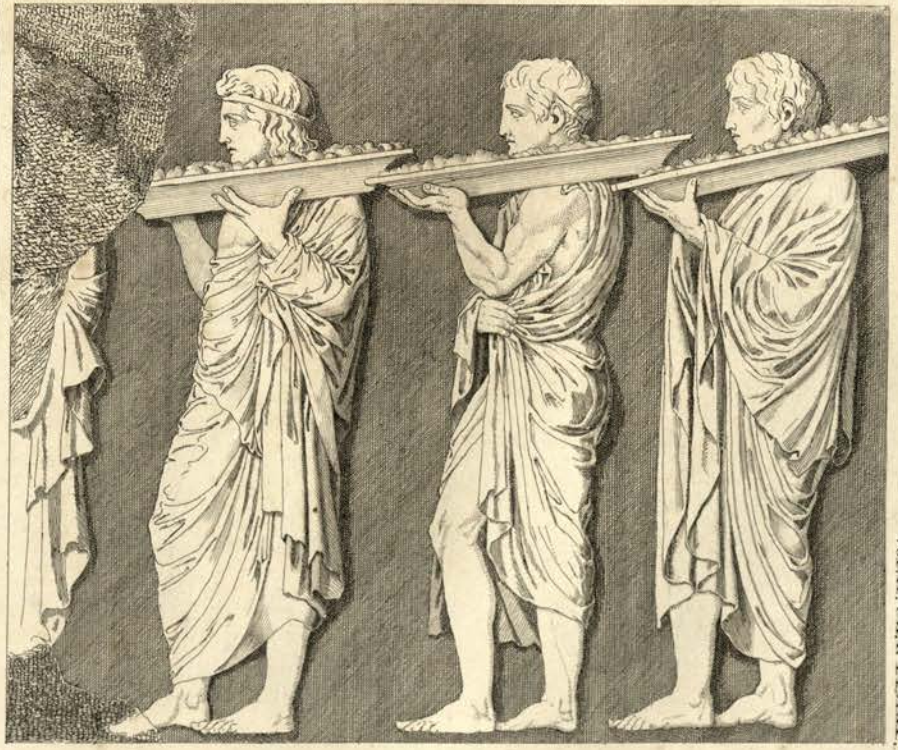

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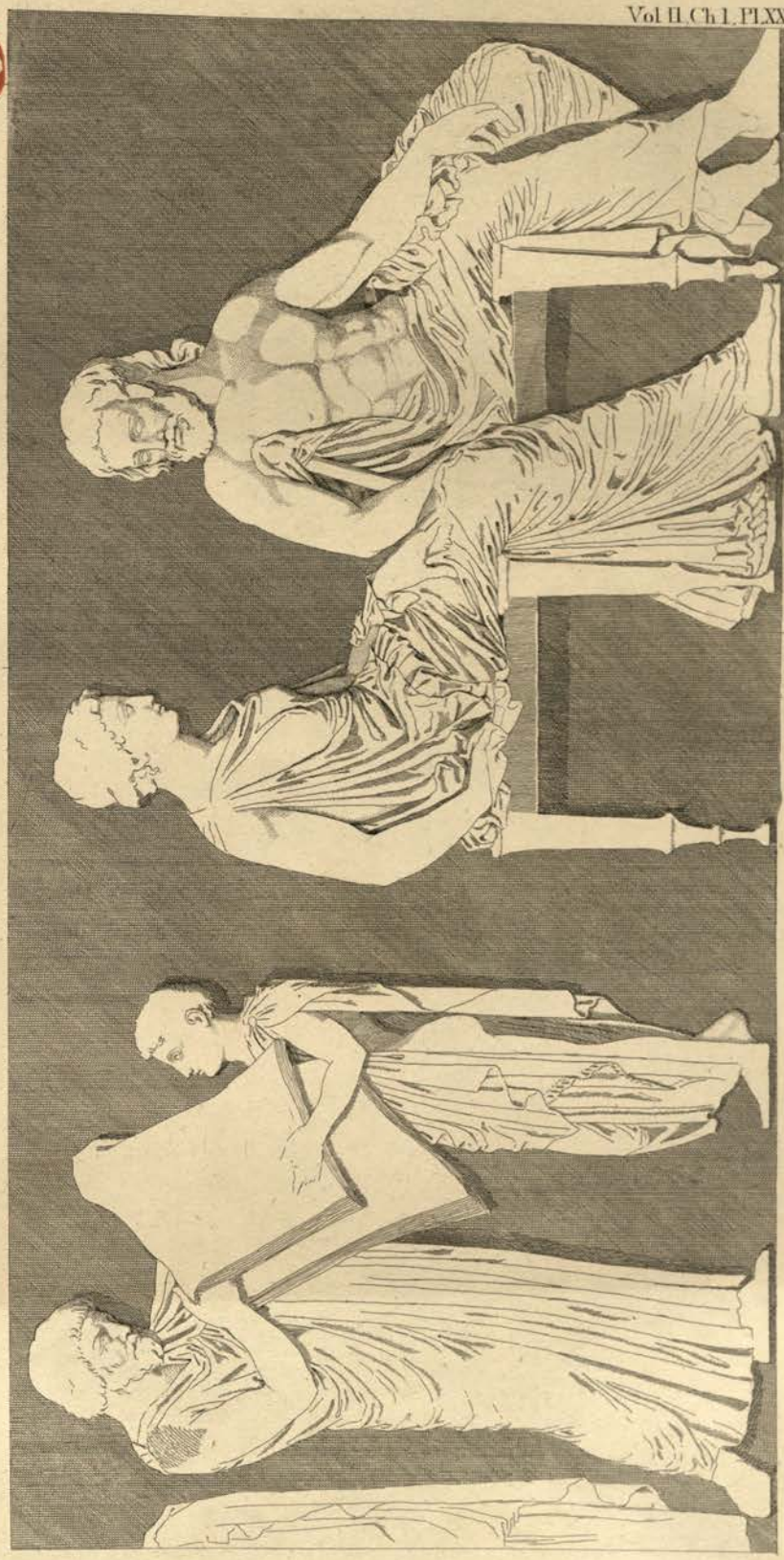

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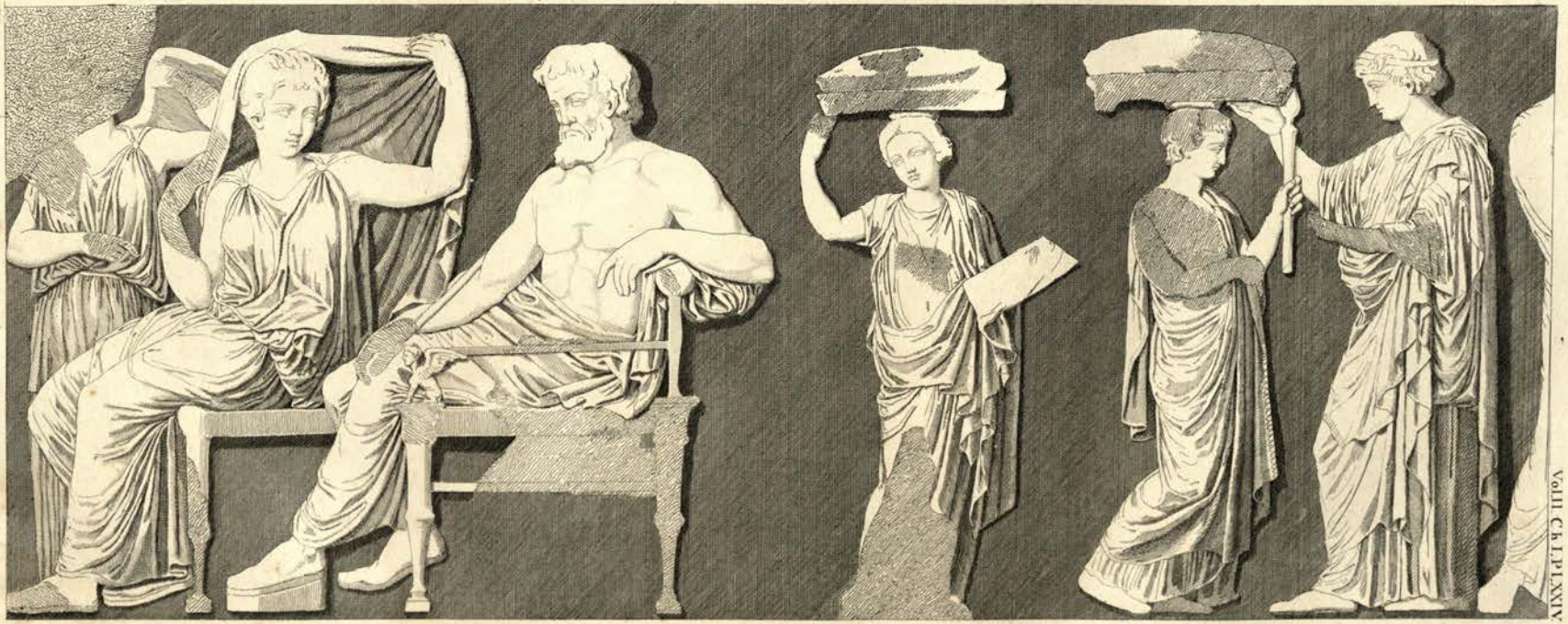

Vol. III. PLATE XIV.

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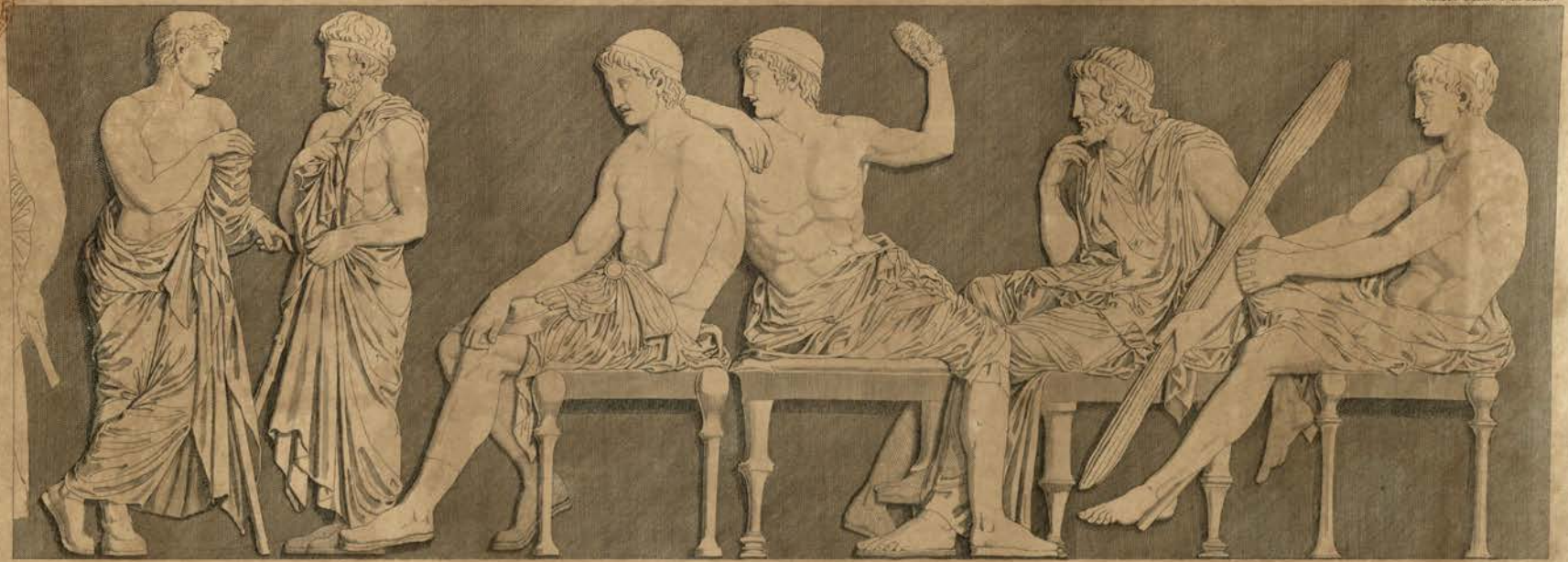

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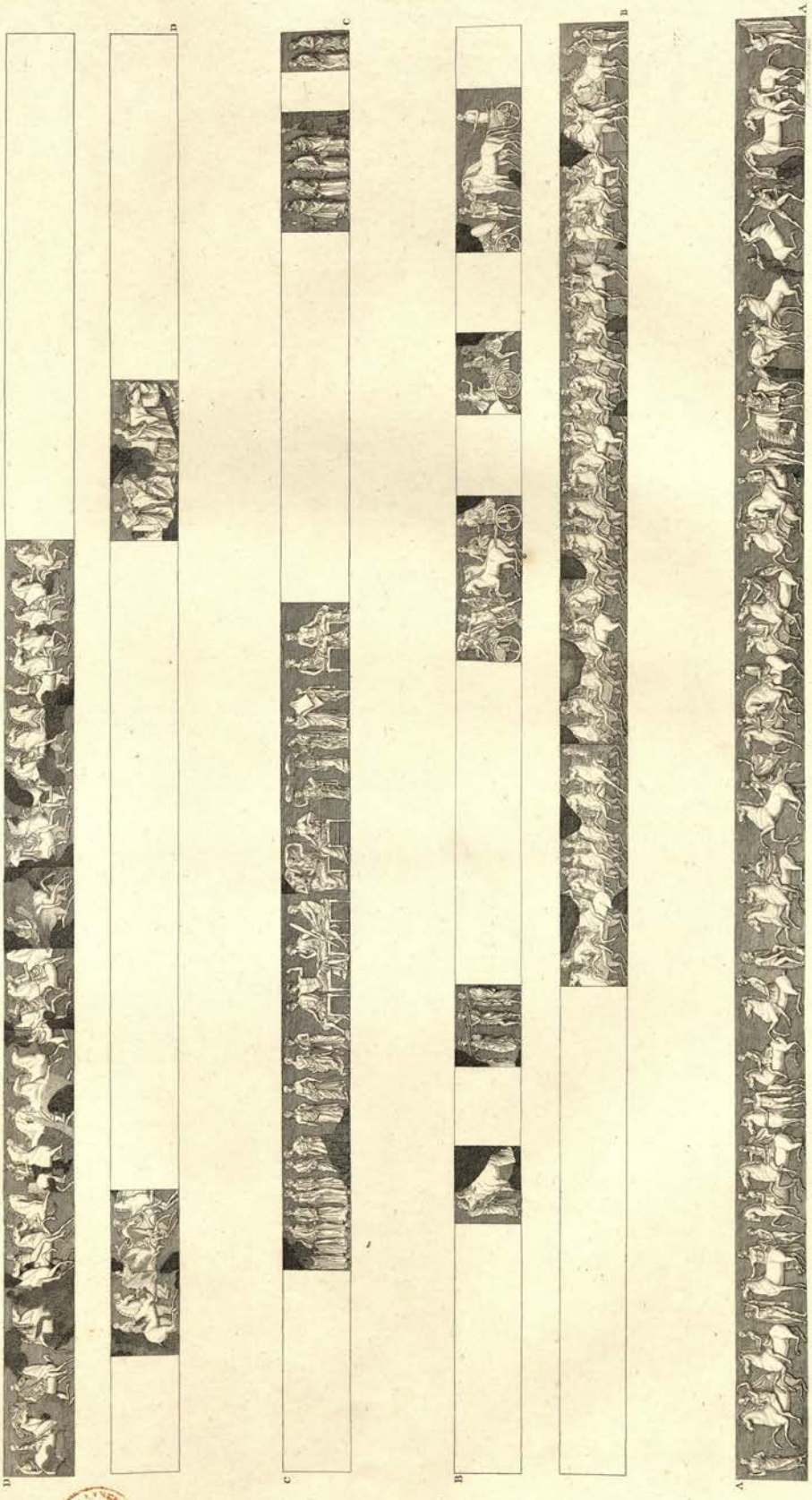
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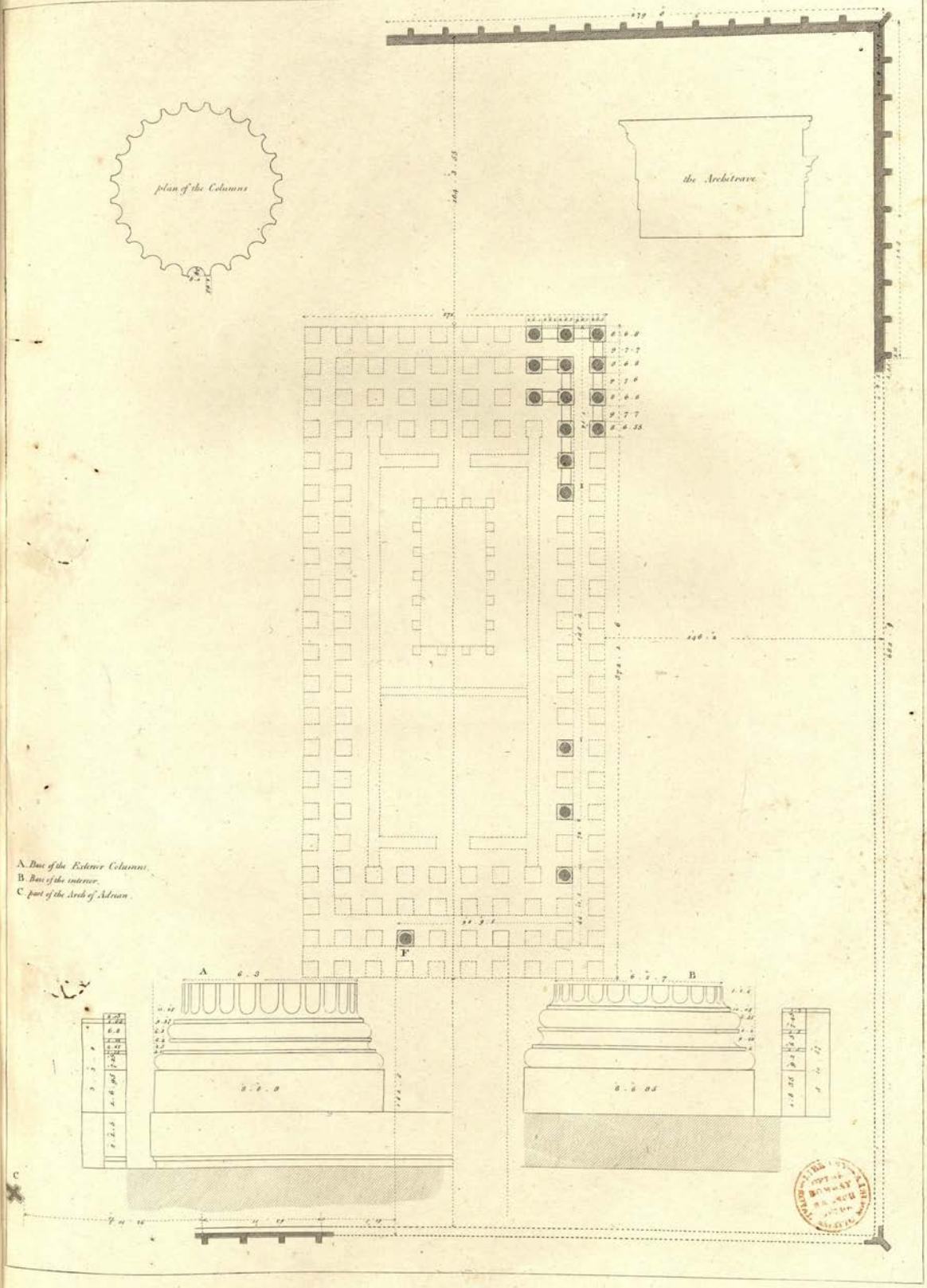
plan of the Columns
the Architrave
A. Base of the Exterior Columns.
B. Base of the interior.
C. part of the Arch of Adrian.
A
B
C
F

feet and ſome odd inches. Within this Temple was a ſtatue of Jupiter of ivory and gold *(d)*, which, by what can be gathered from the account of it given by Pauſanias, was of a Coloſſal ſize, though not equal to ſome that were at Rome and at Rhodes.

The Peribolus, or wall which encloſed the conſecrated ground in which it was built, Pauſanias tells us, was about four ſtadia, or half a mile in circumference, this we could not entirely verify; the extent from eaſt to weſt meaſures 682 feet 9 inches, and the diſtance from the outward face of the ſouthern wall of the Peribolus, to the baſement on which the Columns of the Dipteros are ſet, meaſures 146 feet 2 inches, but we were not able to aſcertain its extent towards the north, as there is not the leaſt trace of building to be ſeen on that ſide. Pauſanius enumerates other Temples, Statues, and Monuments, which were within this Peribolus, ſome of them accounted in his time, to be of great antiquity; and it can hardly be doubted but that the inſide of this wall was adorned with a Periſtyle, or continued colonnade, with Porticos and other ornaments in ſuch ſort, that the bare wall did not in any part appear.

(d) Ἀδριανὸς ὁ Ῥωμαίων βασιλεὺς τόν τε ναὸν ἀνέθηκε, καὶ τὸ ἄγαλμα θέας ἄξιον, πεποίηται δὲ ἔκ τε ἐλέφαντος καὶ χρυσοῦ, καὶ ἔχει τέχνης ἐν πρὸς τὸ μέγεθος ἐρῶσιν. —Ὁ μὲν δὴ πᾶς περίβολος σταδίων μάλιστα τεσσάρων ἐστίν. Pauſ. Att. c. xviii. p. 42 & 43.

Adrian the Roman Emperor dedicated the Temple, and the ſtatue, which deſerves to be ſeen; it is made of ivory and gold, and is well wrought, conſidering its magnitude.—The entire circuit of its Peribolus, or encloſure, is about four ſtadia.

CHAPTER

CHAPTER II.

Of the Temples of Erechtheus, Minerva Polias, and Pandrosus.

TO the north of the Parthenon, at the distance of about one hundred and fifty feet, are the remains of three contiguous Temples. That towards the east was called the Erechtheum; to the westward of this, but under the same roof, was the Temple of Minerva, with the title Polias, as protectress of the City; adjoining to which on the south side is the Pandrosium, so named because it was dedicated to the nymph Pandrosus, one of the daughters of Cecrops.

Pausanias has not given a more particular description of this building, than he has of the Parthenon (*a*). He tells us it was a double Temple, and that in the Erechtheum was the spring of sea-water produced by the stroke of Neptune's trident, when he contended with Minerva for the patronage of the City. Before the entrance was an altar of Jupiter the Supreme, and within the Temple an altar of Neptune, on which, by command of an Oracle, they sacrificed likewise to Erechtheus; whence we may conclude, it was not originally dedicated to him, but to Neptune: Here was likewise an altar of the Hero Butes, the brother of Erechtheus; and another, on which they sacrificed to Vulcan. On the walls were paintings (inscriptions) relating to the family of Butes, in which the Priesthood of these Temples was hereditary. Near these ruins we found a marble fragment, inscribed ΙΕΡΕΩΣ ΒΟΥΤΟΥ, as represented at the end of this chapter.

In the Temple of Minerva Polias was the ancient Statue of the Goddess; it was of wood (*b*), and said to have fallen from heaven; this I suppose to have been one of those ancient statues, which Pausanias tells us were entire but black, and so scorched with the flames when Xerxes burnt the Temple, that they would not bear a blow. Here was likewise a Hermes, or statue of Mercury, dedicated by Cecrops; it was almost hid from the sight by branches of myrtle (*c*), on account, it should

(*a*) Pausan. Attic. c. xxvi. p. 63.

(*b*) Τρία ἀγάγματα ἐν ἐν τῇ ἀκροπόλει τῆς Ἀθηνᾶς. ὃν μὲν, ἐξ ἀρχῆς γενόμενον ἐξ ἐλαίας, ὅπερ ἐκπλεῖτο ἐπιλιάδος Ἀθηνᾶς. Scholiastes Demosth.

There are three statues of Minerva in the Acropolis, one of them, placed there from the beginning, is of olive tree, this is called Minerva Polias.

(*c*) Pausanias Attic. ibid. where I read ὡς ἐκσύνοπτον, or with Kuhnius, ἢ σύνοπτον. For the indecency of these statues of Mercury, see Herodotus, l. ii. § 51. and v. 1096, of the Lysistrata of Aristophanes, which shews, that not only the faces (according to Thucydides) but other parts of the Hermæ were mutilated by the Hermocopidæ.

seem,

ſeem, of the indecency and abſurdity of ſuch an image in the Temple of a Virgin; ſuperſtition alone could have prevented the Athenians from removing it, for an Hermes appears to have been as obſcene a figure as a Priapus. Here alſo was the golden Lamp made by Callimachus, who invented the Corinthian capital *(d)*: it was ſaid to burn all the year without freſh ſupplies of oil; this Lamp was placed under a brazen Palm tree, the branches of which extended up to the roof and conveyed away the ſmoke.

The Pandroſium is the only ancient example we know of, in which the entablature and roof is ſupported by Caryatides. Pauſanias has not mentioned them, though they are certainly more ancient than the time in which he wrote. Vitruvius probably alludes to this building, when he tells us, that after the defeat of the Perſians and the deſtruction of the city of Carya, the Architects of thoſe times placed female figures of this kind in public buildings *(e)*, to perpetuate the ignominy of thoſe who deſerted the cauſe of liberty and their country.

Within the Pandroſium was the Olive tree *(f)*, ſaid to have been produced by Minerva in her conteſt with Neptune above-mentioned, it was called Pankyphos *(g)* (incurvated) from its branches being bent downwards after it had grown up to the roof. Under this Tree ſtood the Altar of Jupiter Herceus *(h)*. Some have imagined that an Olive tree grew in the Temple of Minerva Polias; but it is quite improbable that any tree ſhould grow in a place ſo unfavourable to vegetation; for it appears to have been a cloſe room, illuminated only by a lamp; whereas in this of Pandroſus a free admiſſion was given to light and air, the ſpaces between the Caryatides being left entirely open.

The Olive and the Spring of ſea-water prove this to be the fabulous ſcene of contention between the two Divinities; they alſo prove that theſe Temples were rebuilt on the ſame ſpot, where thoſe ſtood that were burnt by Xerxes, which doubtleſs were of great antiquity, probably the moſt ancient in Athens. Homer mentions that of Minerva *(i)*, under which name he ſeems to include them all, as Herodotus afterwards does under that of Erechtheus *(k)*.

An Inſcription brought from Athens at the expence of the Society of Dilettanti, and publiſhed by Dr. Chandler *(l)*, contains a ſurvey of ſuch parts of theſe Temples as were at that time unfiniſhed, with what ſeems to be an eſtimate in Attic Minas of the expence of compleating them, amounting to between three and four hundred pounds ſterling.

This ſurvey was taken by order of the people of Athens when Diocles was Archon, which was in the 23d year of the Peloponneſian war; hence it is not improbable, that this building was begun during the Adminiſtration of Pericles, and a ſtop put to it, either by his death, or the calamities and expences of that war.

(d) Pauſan. ibid. & Vitr. l. iv. c. 1. p. 130.

(e) Vitruv. l. i. c. 1. p. 6.

(f) Μετὰ δὲ τοῦτο, ὅτε Ἀθηνᾶ καὶ Ποσειδὼν τῆς καλλονῆς ἕνεκα ἐμαχέσαντο ἰδοῦσα μαρτύρια ἐβούλοντο ἔκαστος, ἡ μὲν ἐν τῇ πανδροσίῳ ἐλαίαν. Apollodorus, l. iii.

Then came Minerva, and as a teſtimony to Cecrops of her viſit, produced the olive tree now ſhown in the Pandroſium.

(g) Heſychius, v. Ἀρχ. & v. Παλλαδίου.

(h) Κύων, εἰς τὸν τῆς Πανδρόσου νεὼν εἰσπηδήσασα, καὶ δραμοῦσα ἐπὶ τὸν βωμὸν ἀναῤῥᾶται τοῦ Ἑρκείου Διὸς, ὑπὸ τὴν τοῦ ἐλαίᾳ, κοιμᾶται.

Dionyſius Hal. in Dinarcho, p. 113. edit. Sylburgii.

A Bitch entering the Temple of Minerva Polias, got down into the Pandroſium, where leaping on the altar of Jupiter Herceus, which is under the olive tree, ſhe lay down there.

(i) Homer. Il. B. v. 549. Od. H. v. 81.

(k) Ἔστι δὲ ἐν τῷ ἀκροπόλει ταύτῃ Ἐρεχθέος τοῦ γηγενέος λεγόμενον εἶναι νηὸς ἐν τῷ ἔνεστι τε καὶ θάλασσα ἔσω· τὰ λόγιος ταῦ· Ἀθηναίων Ποσειδέωνά τε καὶ Ἀθηναίην ἐριστεύσαντας περὶ τῆς χώρης, μαρτύριον θέσθαι. ταύτην δὲ τὴν ἐλαίην τῇ ἄλλῃ ἱρῇ κατειλέοντο ἐμπρησθεῖσαν. ἐνεὸ τῶν βαρβάρων.

Herodotus, l. viii. § 55.

"*There is in the Acropolis, the Temple of Erechtheus, who is ſaid to be born* "*of the earth; in this is the Olive and the Sea, produced there, as the Athenians* "*relate, by Neptune and Minerva, in teſtimony of their contention about that* "*country. This Olive tree, together with the reſt of the Temple, was burnt* "*by the barbarians.*"

Herodotus is ſuppoſed to have recited his hiſtory at Athens, the 4th year of the 84th Olympiad, that is, before Phidias had ſet up his ſtatue of Minerva in the Parthenon; and perhaps the Temples of Minerva Polias and of Pandroſus were not then rebuilt.

(l) Inſcriptiones Antiquæ, &c. Oxonii, 1774, p. 37.

By the grammatical inaccuracies in this inſcription, it ſeems to have been drawn up by the Maſon employed in the ſurvey. And the terms of architecture not to be found in any writer now remaining, together with our ignorance in what manner the ſurvey was taken, whether by going regularly round the building, or by claſſing ſimilar deficiencies together, render it very obſcure, and in a great meaſure unintelligible.

The ſituation of ſome of the moſt unfiniſhed parts, is deſcribed as being near the Cecropium; of others near the Pandroſium, ſome on the ſouth wall, others on the eaſt. By the Cecropium I underſtand the Temple of Minerva Polias, which might be ſo called, from the opinion that Cecrops was buried there *(m)*, as the contiguous Temple of Neptune, probably for a like reaſon, was called the Erechtheum.

We read of no other building called Cecropium; the Acropolis, which was the ancient City, and ſaid to have been built by Cecrops, was called Cecropia.

In this ſurvey no part of the Cecropium, or of the Pandroſium, is ſaid to be unfiniſhed. In the 44th line it mentions Columns on the Wall next the Pandroſium; and in the 62d, Pilaſters next to the Cecropium; ſome other particulars occur in it, which ſeem to belong to the preſent building, but the meaſures aſſigned to them prove the contrary. This circumſtance is a confirmation of a paſſage in Xenophon *(n)*, where this Temple is ſaid to have been burnt about three years after this ſurvey was taken, though the names of the Archon and Ephorus are generally believed to be interpolated *(o)*.

Theſe Temples are now in a very ruinous condition. Thoſe of Erechtheus and Minerva have at preſent no roof or covering of any kind. The wall which ſeparated them, and that by which the Pronäus, or paſſage to the Pandroſium, was parted off from the Temple of Minerva, are ſo demoliſhed, that hardly any traces of them remain, except where they joined the ſide walls. The pavements are ſo encumbered with large blocks of marble and variety of rubbiſh, as to render the inſide almoſt impaſſable, and a more particular diſquiſition there fruitleſs. The Pandroſium, though it has ſuffered leaſt, is filled up to a great height in the ſame manner, and one of the Caryatides is wanting. We found the Portico of Minerva Polias walled up, and being a magazine of military ſtores, all entrance into it was denied us.

In the time of Wheler and Spon this building was more entire *(p)*, for it was then inhabited, a Turkiſh officer having made it his Seraglio; but that circumſtance was an inſurmountable obſtacle to the curioſity of thoſe Gentlemen, who had they viewed the inſide, might poſſibly have given us ſome information which we now want.

Although theſe three Temples compoſe one body, they are not on the ſame level; for the pavement of the Temple of Erechtheus is about eight feet higher than that of the reſt of the building. Neither has the Architect attempted to form them into one regular whole, but ſeems purpoſely to have kept them, as we now ſee them, in three diſtinct forms.

(m) Meurſius cites ſeveral authorities to prove that Cecrops was buried in the Temple of Minerva. See his book de Regibus Athen. Lib. I. c. 12.

(n) Xenophontis Hellanica, Lib. I. c. 6. § 1.

(o) See Dodwell's Annales Xenophontii, & De cyclo Laconico. Ineptiſſima illa Olympiadum, Archontum & Ephororum enumeratio quæ in Hellanica Xenophontis irrepſit, gloſſatoris cujuſdam inſcitiam prodit. Marſhami Canon chronicus, in Seculo xvi. de prima Olympiade.

(p) Wheler's Journey into Greece, p. 364.

PLATE

PLATE I.

A View of the Temple of Erechtheus. The Portico of four Columns on the right hand, was the only approach either to the Temple of Minerva, or to that of Pandroſus. Towards the left hand is part of the Parthenon, and of the Moſchéa built within its walls. The ſpot from whence this view was taken, is rather a ſequeſtered part of the Fortreſs; here two pious Turks are repreſented, performing a devout exerciſe; which conſiſts in counting over a ſtring of beads, and at every bead they drop, repeating an attribute of God; as, God moſt holy—God moſt mighty—God of infinite wiſdom—God moſt merciful—one God—God the glory of true believers—God of truth—the avenger of innocence—the deteſter of iniquity, &c. Theſe they repeat with great fervour, and a countenance that beſpeaks a mind abſorbed in contemplation.

PLATE II.

A View of the weſt end of the Temple of Minerva Polias, and of the Pandroſium. The Turkiſh Gentleman ſmoaking a long pipe, is the Diſdár-Agá, he leans on the ſhoulder of his ſon-in-law, Ibrahim Agá, and is looking at our labourers, who are digging to diſcover the Baſe, and the ſteps of the Baſement under the Caryatides. He was accuſtomed to viſit us from time to time, to ſee that we did no miſchief to the Building; but in reality, to ſee that we did not carry off any treaſure; for he did not conceive, any other motive could have induced us, to examine ſo eagerly what was under ground in his Caſtle. The two Turks in the Pandroſium were placed there by him to watch our proceedings; and give him an account of our diſcoveries. The little girl leading a lamb, and attended by a negro ſlave, is the daughter of Ibrahim Agá. The lamb is fatted to be eaten at the feaſt of the Beiram, which was not far off at the time this view was taken.

PLATE III.

The Plan of the three contiguous Temples.

A. The Temple of Erechtheus, or of Neptune, in which was the well of ſalt-water, and the altars of Neptune, of Vulcan, and of the hero Butes; before it ſtood the altar of Jupiter the Supreme.

B. The Temple of Minerva Polias, perhaps the Cecropium of the Dilettanti inſcription.

a. a. The wall which ſeparated the two Temples, diſtinctly viſible where it joined the lateral walls.

C. The Temple of Pandroſus, in which was the Olive produced by Minerva, and the altar of Jupiter Herceus.

D. The Portico, common to the Temple of Minerva, and to that Pandroſus.

E. E. A kind of Veſtibule or Pronäus, which was likewiſe common to the two laſt-mentioned Temples, and the only approach by which they could be viſited.

b. b. Veſtiges of the wall, which ſeparated the Veſtibule from the Temple of Minerva.

The

The part ſhaded with Diagonal lines, lyes about eight feet lower than the unſhaded part, and diſtinguiſhes the level on which the Temple of Minerva Polias is built, from the higher ground on which the Erechtheum ſtands.

F. F. Foundations of a wall continued from the baſement of the Pandroſium, to ſome diſtance weſtward; it ſtood on the extreme edge of a little precipice, which, in this part, ſeparates the upper level from the lower.

d. d. Veſtiges near the Portico of the Erechtheum, of a diviſion between the upper and lower ground, ſimilar to that mentioned in the preceding reference.

PLATE IV.

The Elevation of the Portico of the Temple of Erechtheus.

On the right hand is the Flank of the Portico of Minerva Polias, the dotted line *a. a.* marks the level on which that Portico is built. On the left hand is the Flank of the Pandroſium.

PLATE V.

The Baſe, Capital, and Entablature of the Erechtheum, with the Capital and Baſe of the Antæ of that Portico.

PLATE VI.

The Plan reverſed, and Sections of the Capital.

PLATE VII.

Elevation of the North ſide of the Temples of Erechtheus, and Minerva Polias.

PLATE VIII.

Fig. 1. Capital, Baſe, and Entablature of the Portico of Minerva Polias.

Fig. 2. The Capital and Baſe of the Antæ.

Fig. 3. Profile of the moulding under the Corona, with the ornament carved on it.

Fig. 4. The ſame viewed from below, to ſhew the effect of the flower on the Angle.

PLATE IX.

The Plan reverſed, and the neceſſary Sections of the Capital.

PLATE X.

The Elevation of the Weſtern Front of Minerva Polias.

PLATE XI.

Fig. 1. The Capital and Baſe of the Columns on the Weſtern Front, with the mouldings of the Baſement on which thoſe Columns ſtand.

Fig. 2. A Section of the Baſement, &c.

PLATE XII.

The Plan reverſed, and Sections of the Capital.

PLATE XIII.

A Section through the Veſtibule or Pronaus common to the Temple of Minerva, and to that of Pandroſus; ſhewing the internal face of the weſtern front of this Building. It is remarkable that the windows in this Front have their apertures ſomewhat enlarged on the inſide, that is, they are receſſed, or, as our artificers call it, reveeled, apparently for the reception of a window frame, which we may ſuppoſe glazed (if I may be allowed the expreſſion) with ſome ſuch kind of tranſparent ſtone as that obſerved by Wheler and Spon *(q)*, in the windows of the Tribune at the eaſtern end of the Parthenon.

A. One of the Antæ in the Portico leading to this Veſtibule. B. The Section continued through part of the Temple of Pandroſus.

Fig. 2. A Section through the Wall of the Weſtern Front.

PLATE XIV.

Fig. 1. The Capital and Baſe, &c. of the Pilaſters of the preceding Plate.

Fig. 2. A Section, ſhewing the profile and projection of the Pilaſters.

Fig. 3. A Section of the lower Torus of the Baſe on a larger Scale.

Fig. 4. The ornaments on the mouldings of the Baſement.

PLATE XV.

Fig. 1. The general form of the window. Here, as in the Door and Window of the Temple of Veſta at Tivoli *(r)*, the Jambs are not perpendicular, but incline towards each other, ſo that the aperture is narrower at the top than at the bottom. This contraction, and the knees, as our artificers call them, projecting on each ſide, ſo as to be perpendicular to the outward extremity of the footing of the Jambs, are particulars in which theſe windows agree with the deſcription Vitruvius has given of the Doric door *(s)*, from which likewiſe their general proportions differ but little.

Fig. 2. One of the Knees.

Fig. 3. The Profile of the Architrave and its Mouldings.

Fig. 4. A perpendicular Section through the window-ſtool, ſhewing the depth of the Jamb (a. b.) before the reveel takes place; b. c. the reveel.

(q) "Towards the bottom are thoſe marvellous ſtones Monſieur Guiliter makes ſuch a wonder of, they are only of a tranſparent Marble, which Pliny in the 36th Book of his Natural Hiſtory calleth Phengites by reaſon of its natural tranſparency, an obſcure light paſſeth through it, and ſeveral holes being made deep in it, it makes the light look of a reddiſh, or yellowiſh colour." *Wheler's Travels*, p. 363. *See likewiſe Spon's Voyage*, tome II. p. 156.

(r) Deſgodetz, Les edifices antiques de Rome. p. 95. & Palladio, l. 4. p. 34.

(s) Vitruvius, Lib. IV. c. VI. p. 149.

Fig. 5. A horizontal ſection through the Wall. The letters a. b. mark the outward face of the Jamb; b. c. the depth of the Jamb; c. d. the Reveel; d. e. the ſpace reveeled; e. f. the face of the Jambs within the Veſtibule.

PLATE XVI.

The Elevation of the Front of the Temple of Pandroſus adorned with Caryatides.

PLATE XVII.

Fig. 1. The head of one the Caryatides, with the mouldings of the Capital and Entablature on a larger Scale, that the ornaments with which they are enriched, might be more diſtinctly repreſented.
Fig. 2. The Mouldings of the Baſement.

PLATE XVIII.

The Capital of one of the Antæ of the Pandroſium, with a Plan and Section of the Soffit, or Cieling.

PLATE XIX.

One of the Caryatides viewed in Front and in Profile.

PLATE XX.

View of the Back and of the Profile of another of the Caryatides.

J. Stuart delin.

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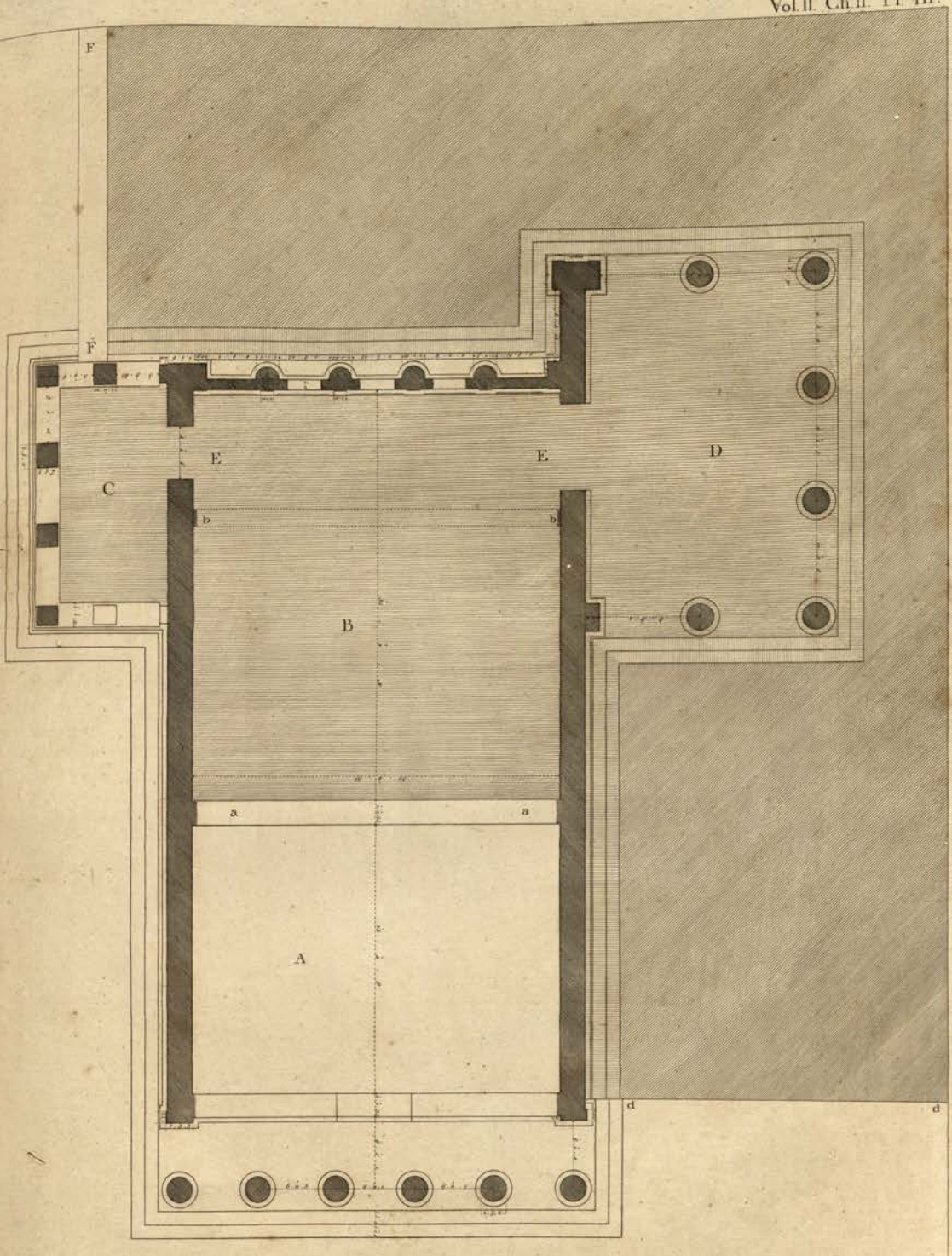

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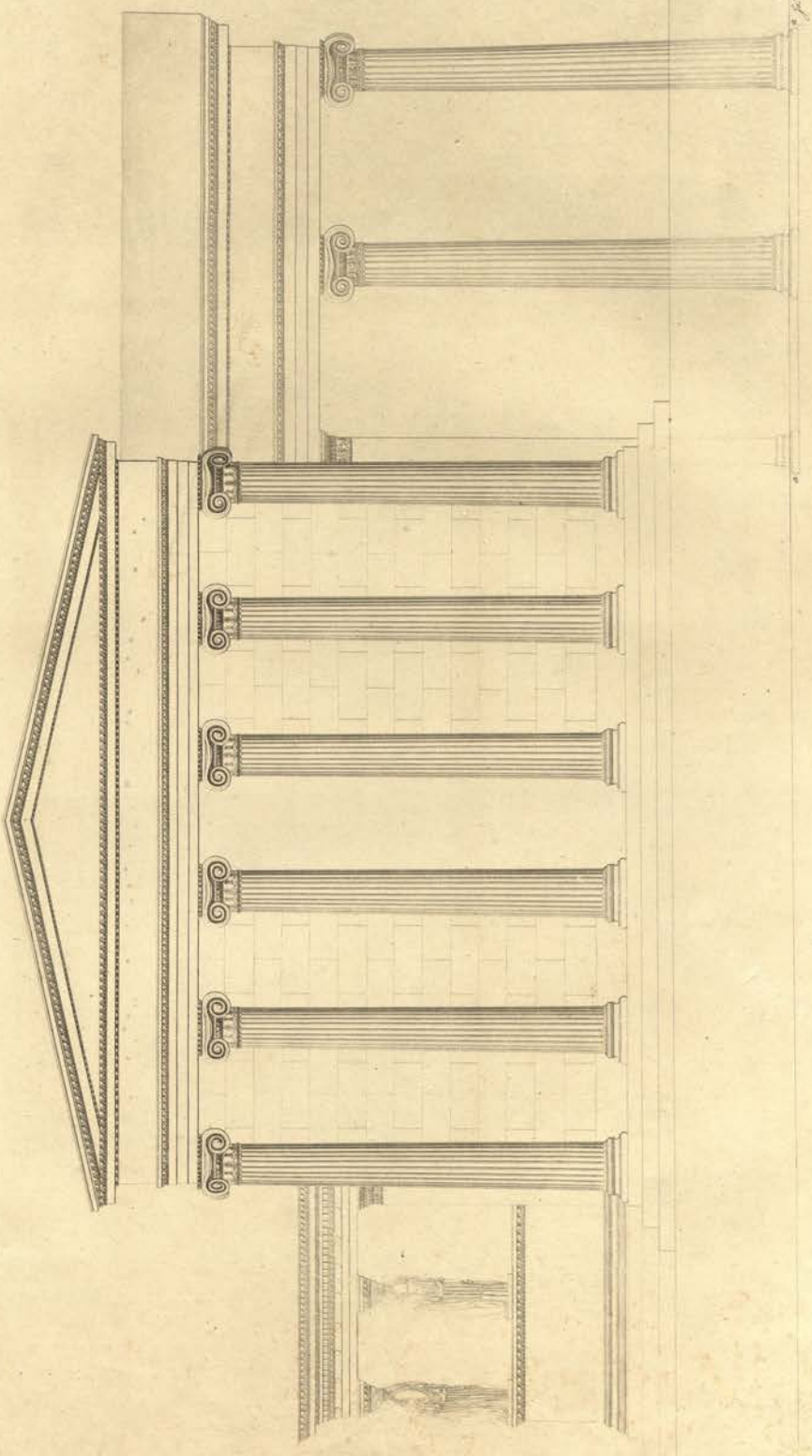

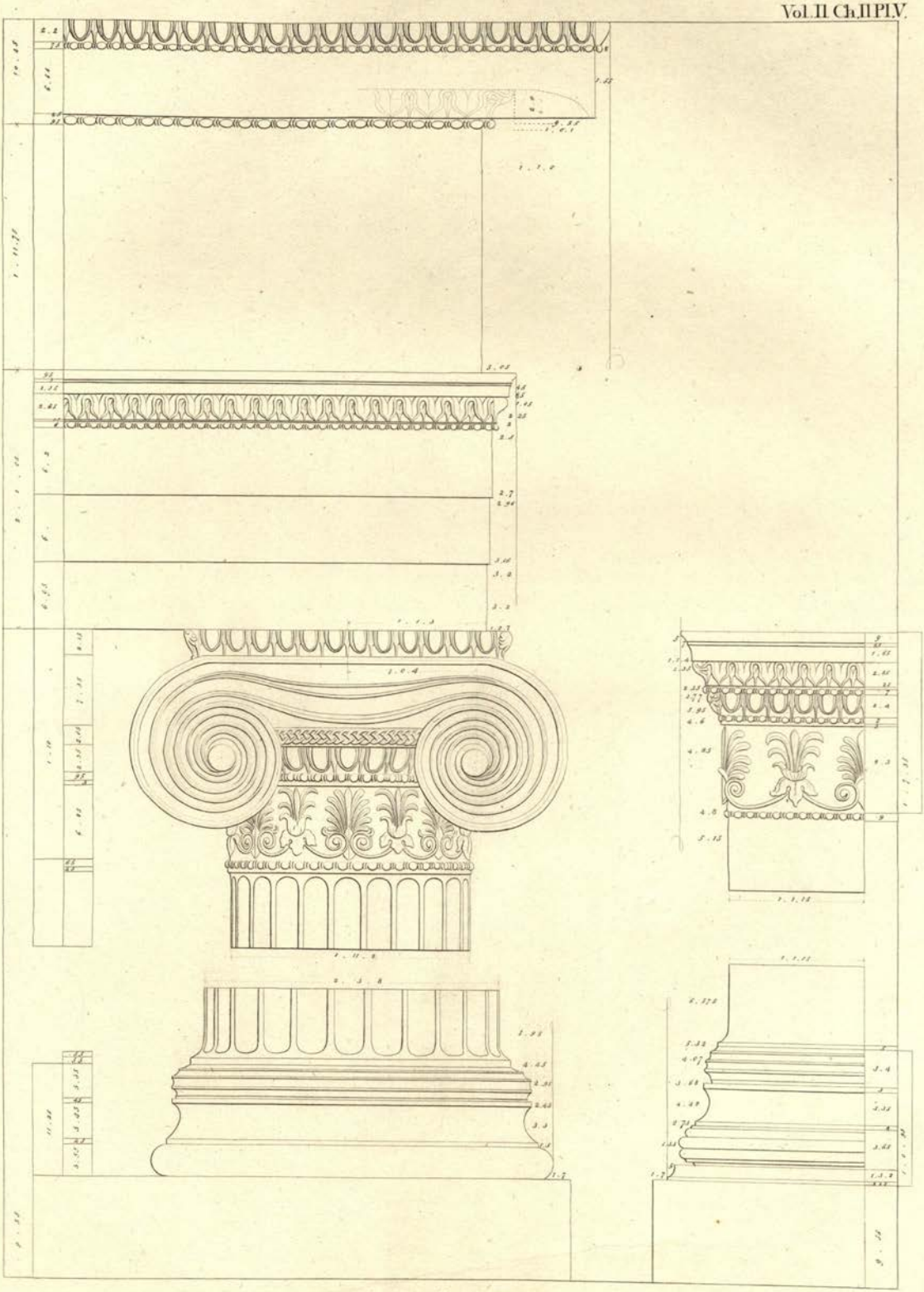

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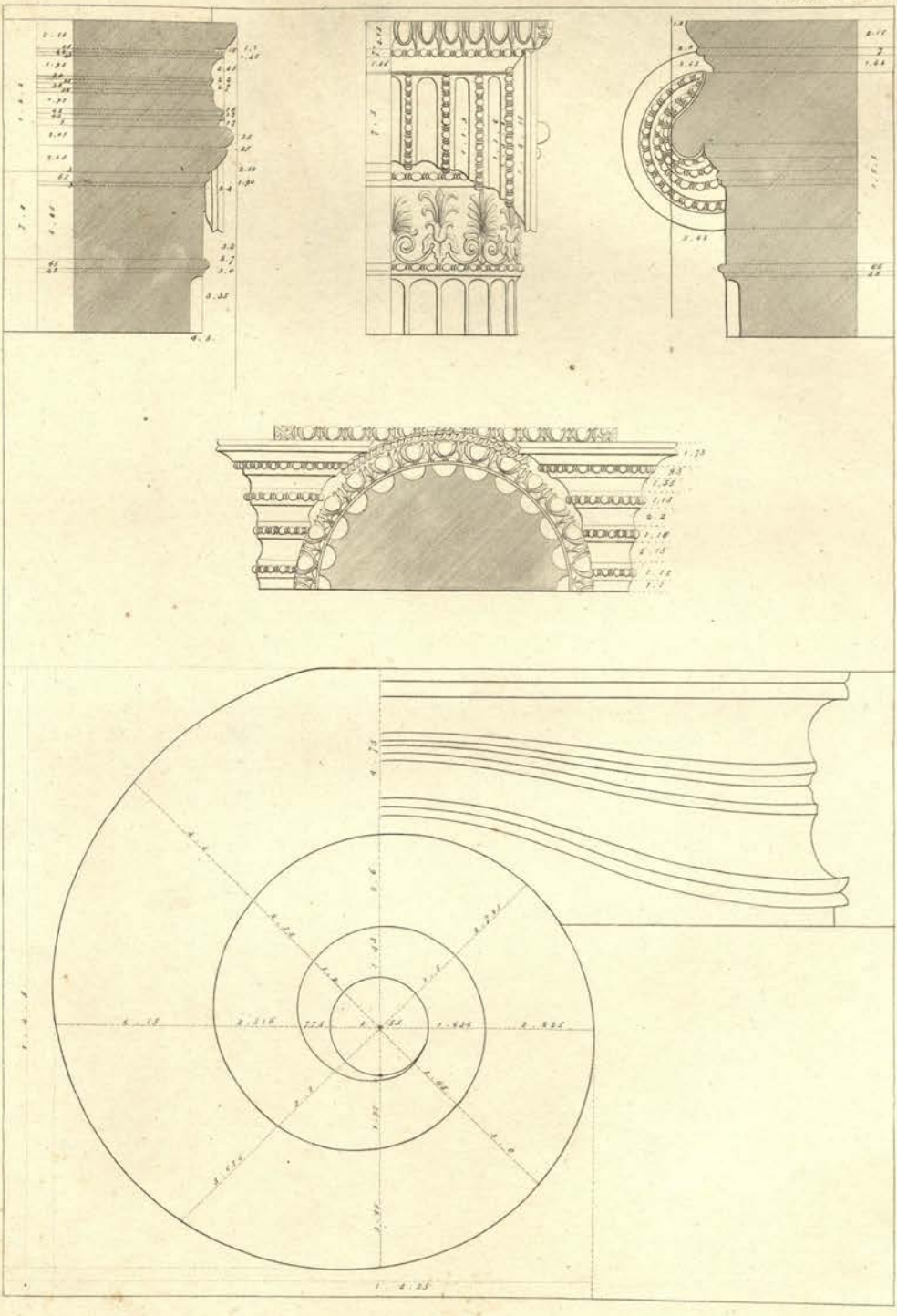

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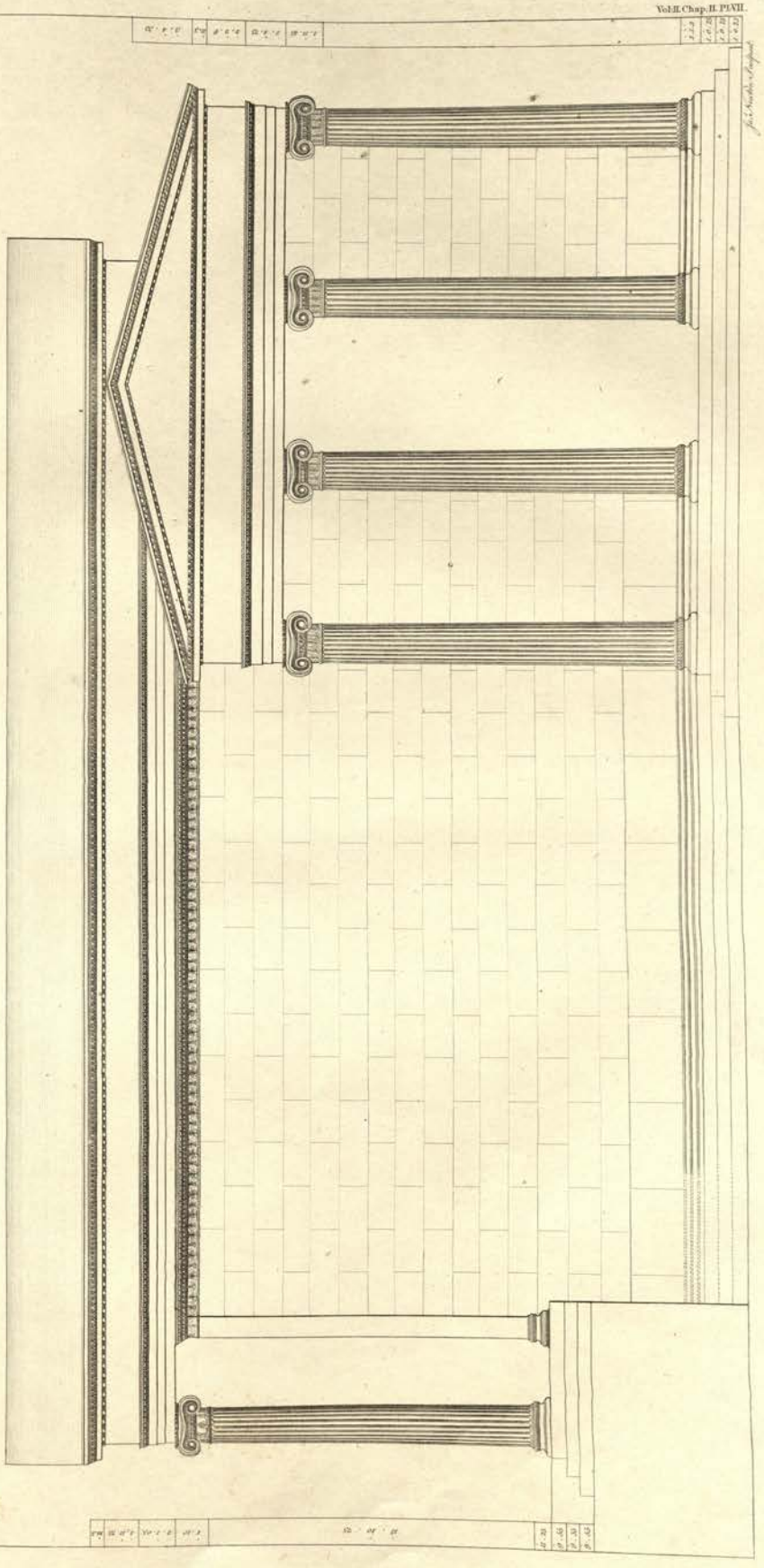

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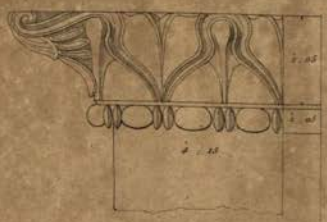

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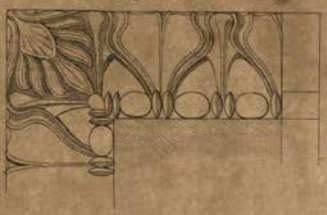

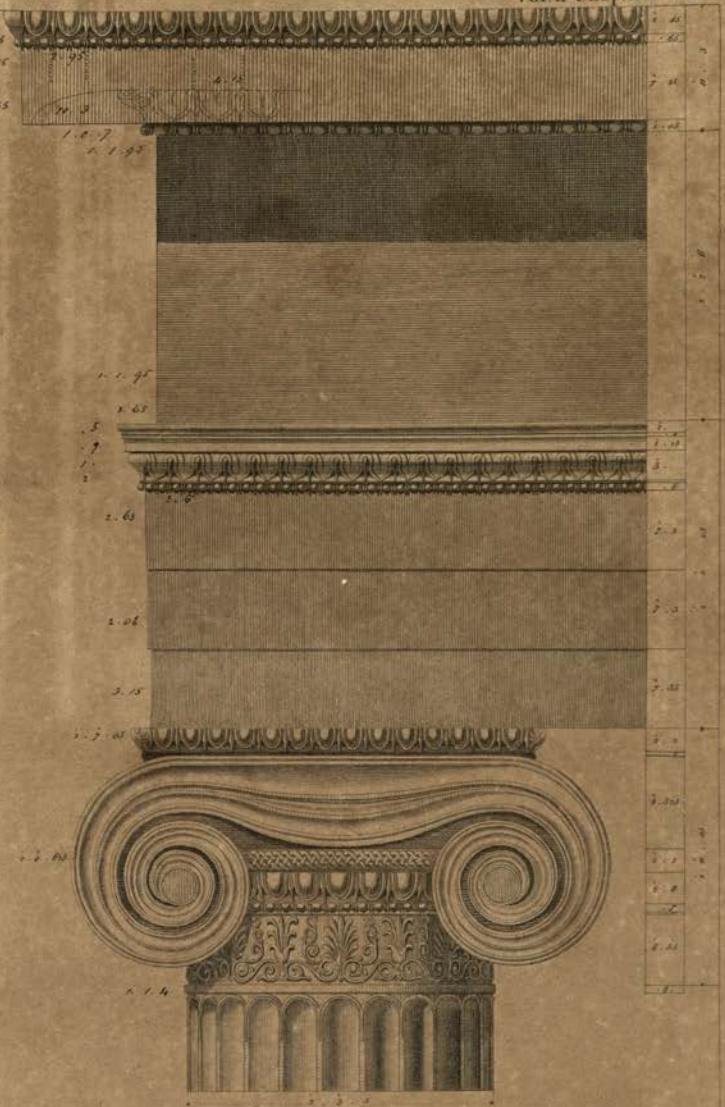

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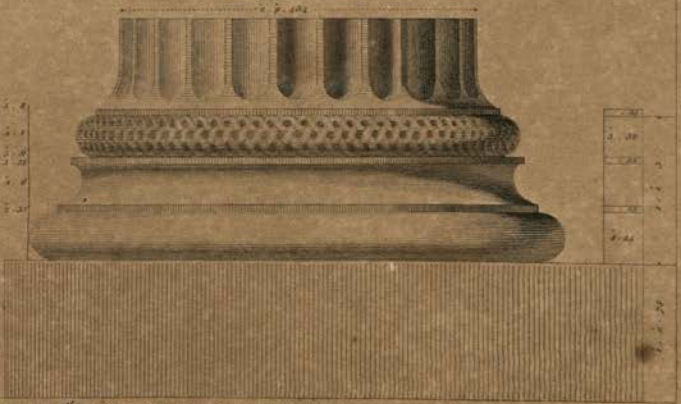

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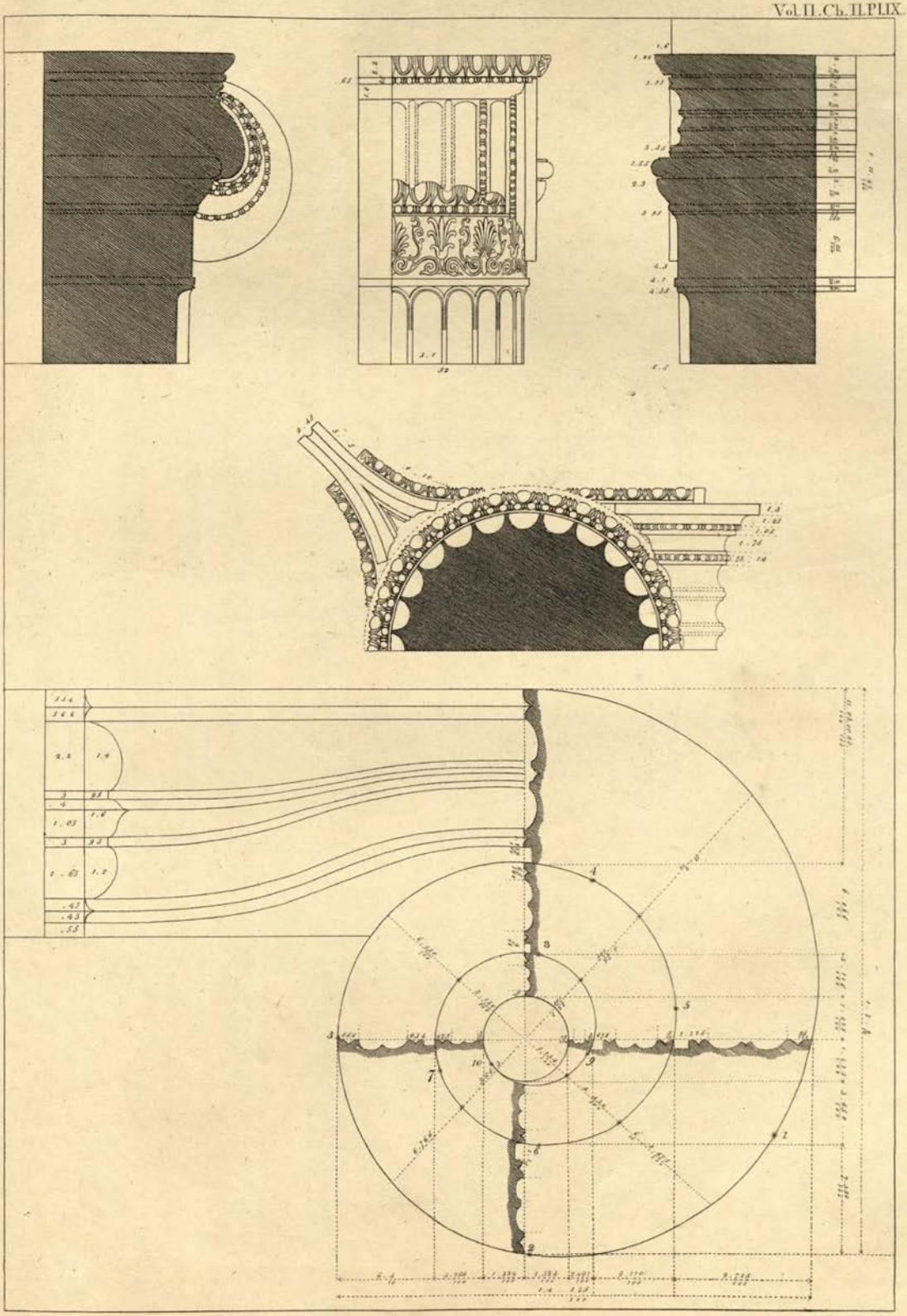

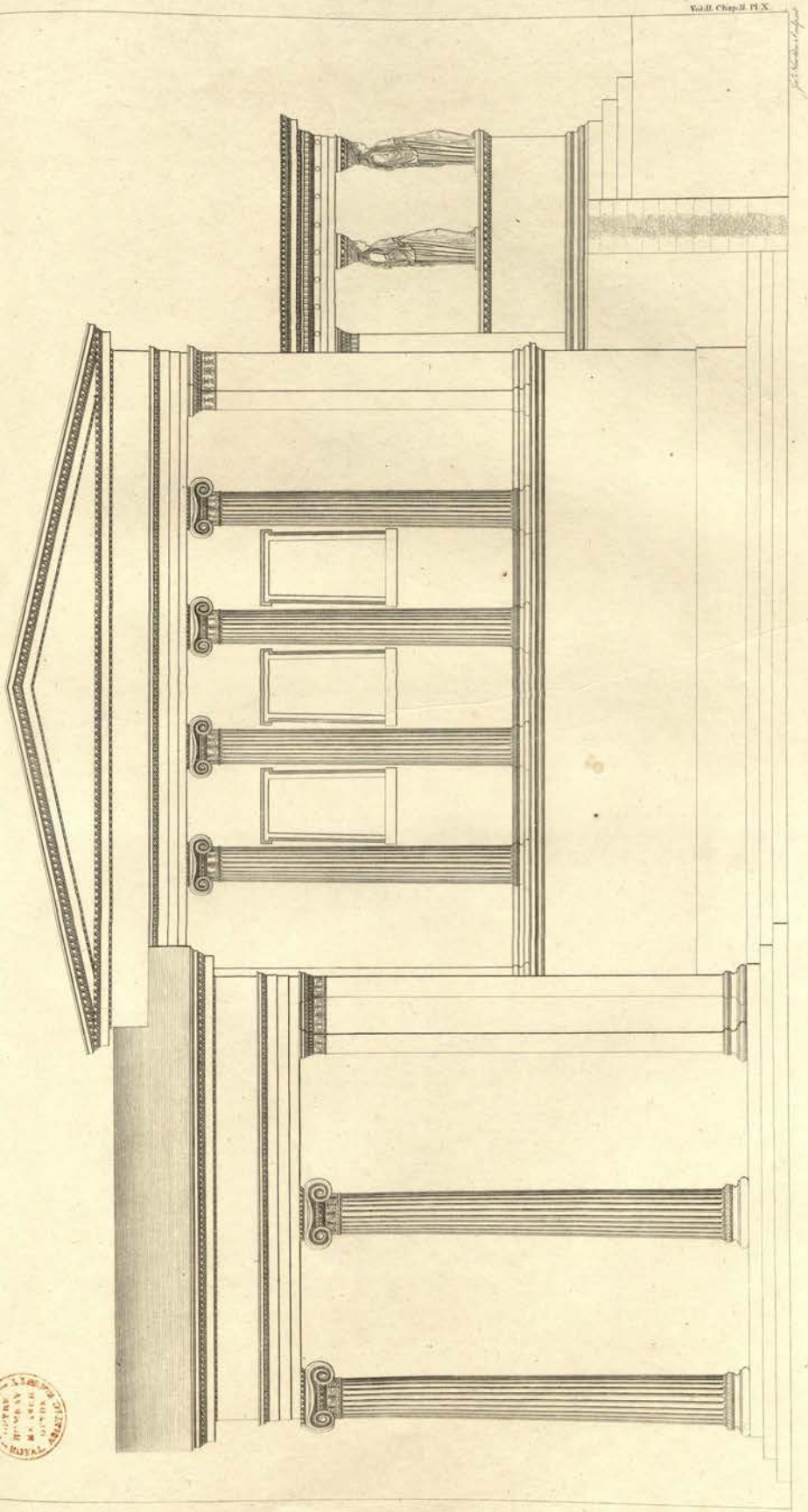

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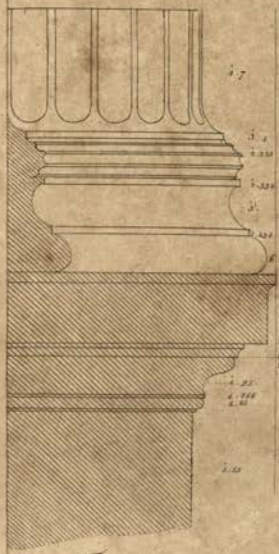

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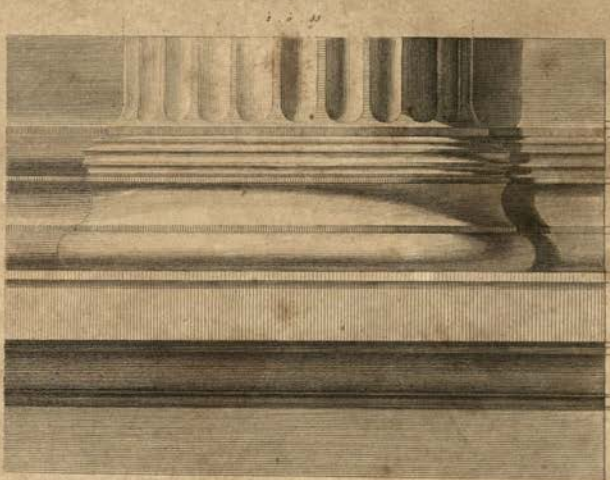

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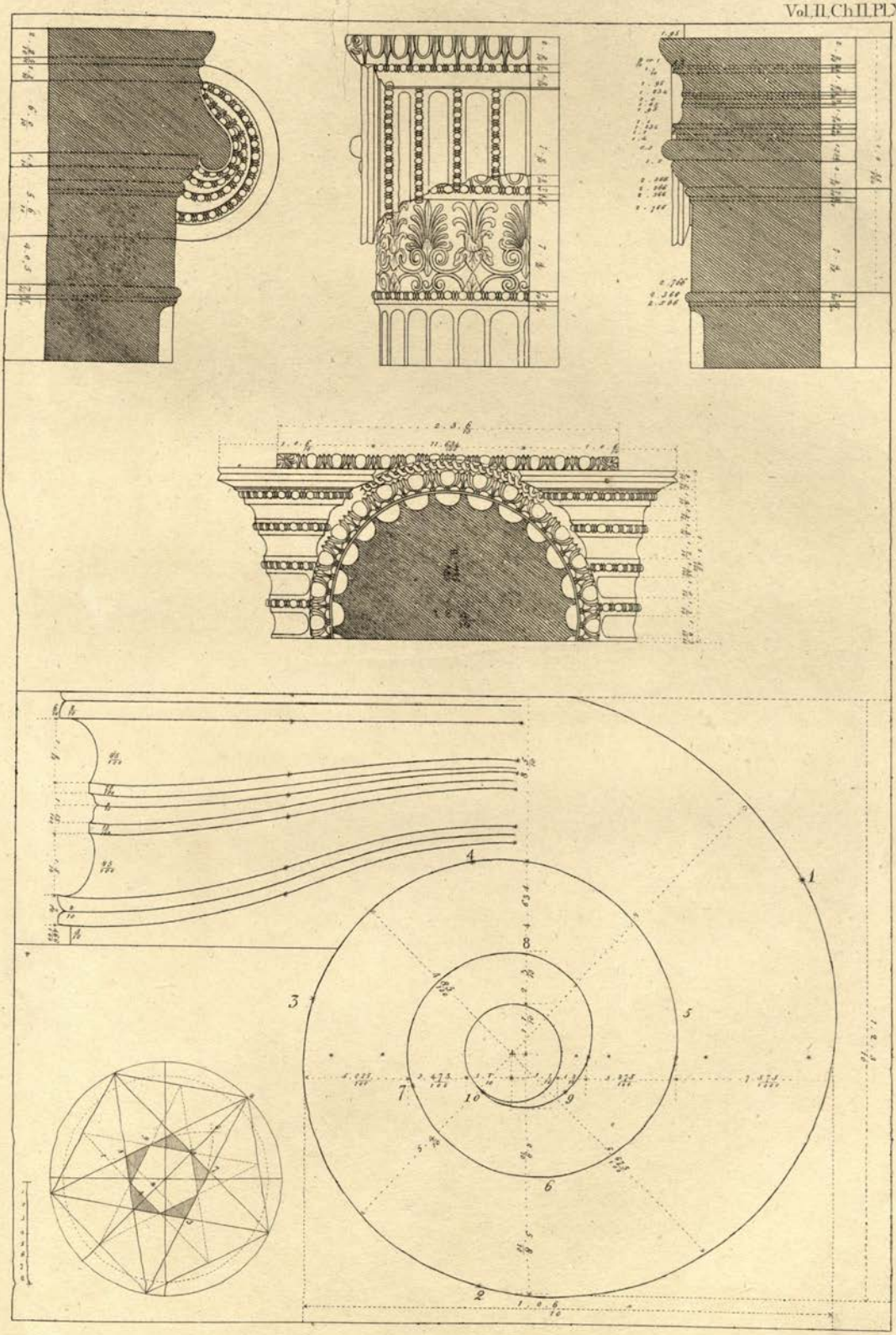
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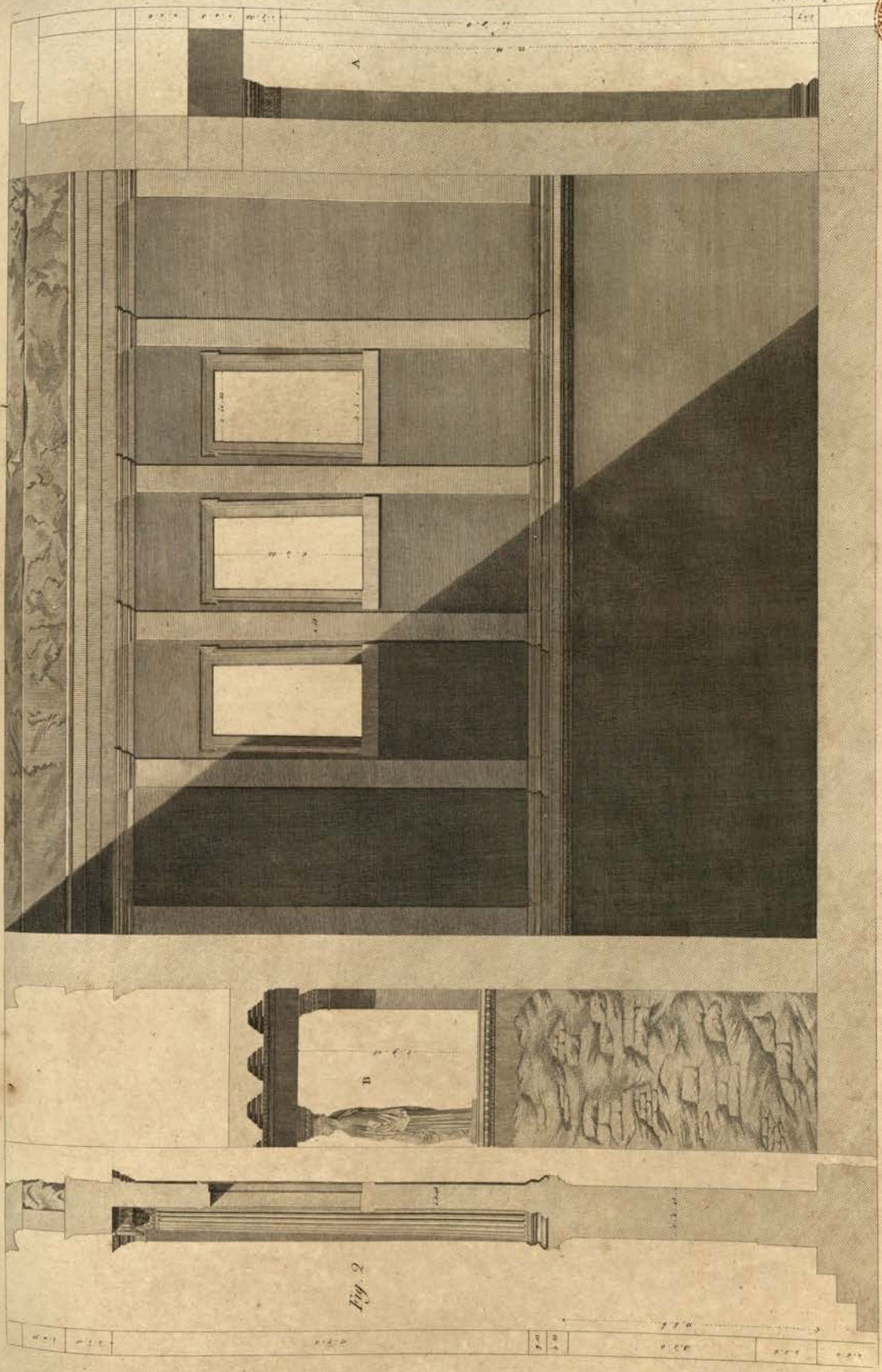

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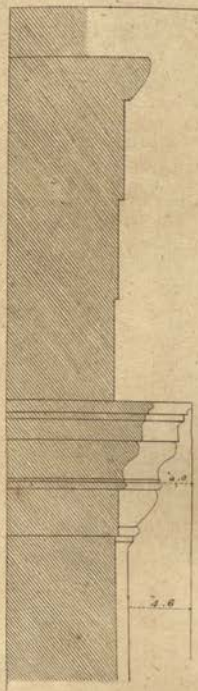

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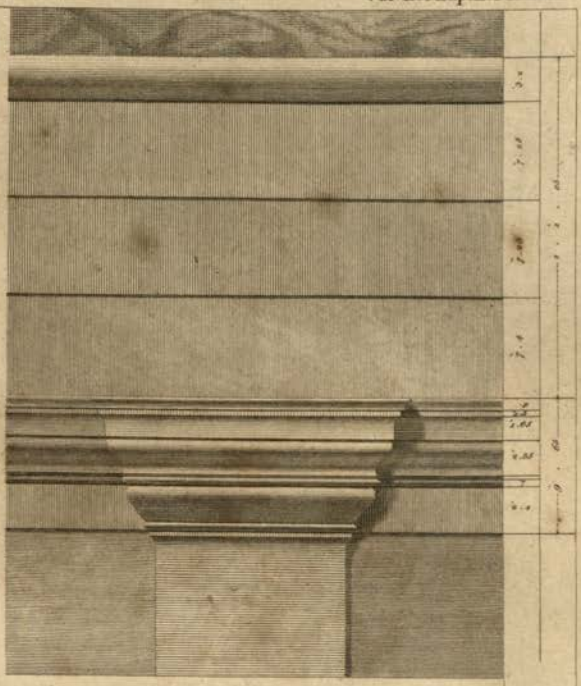

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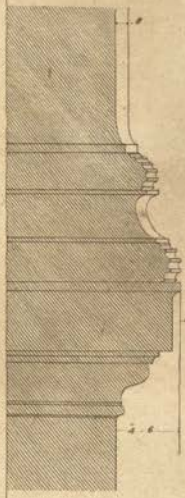

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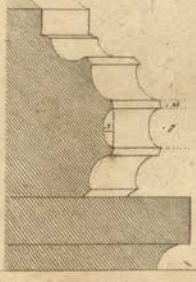

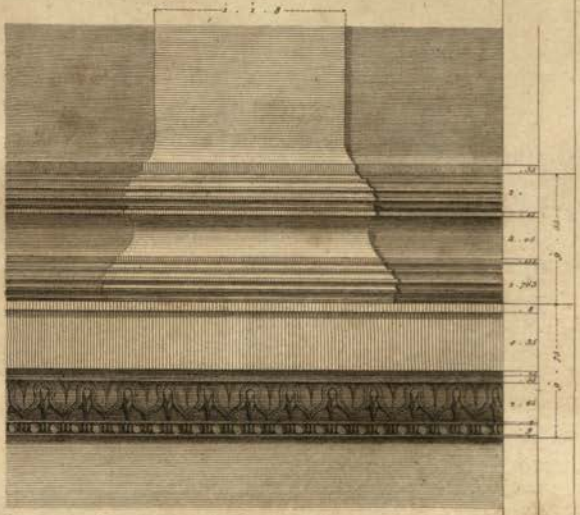

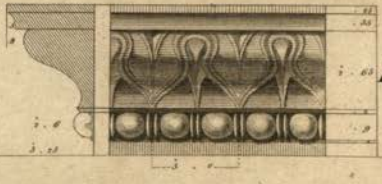

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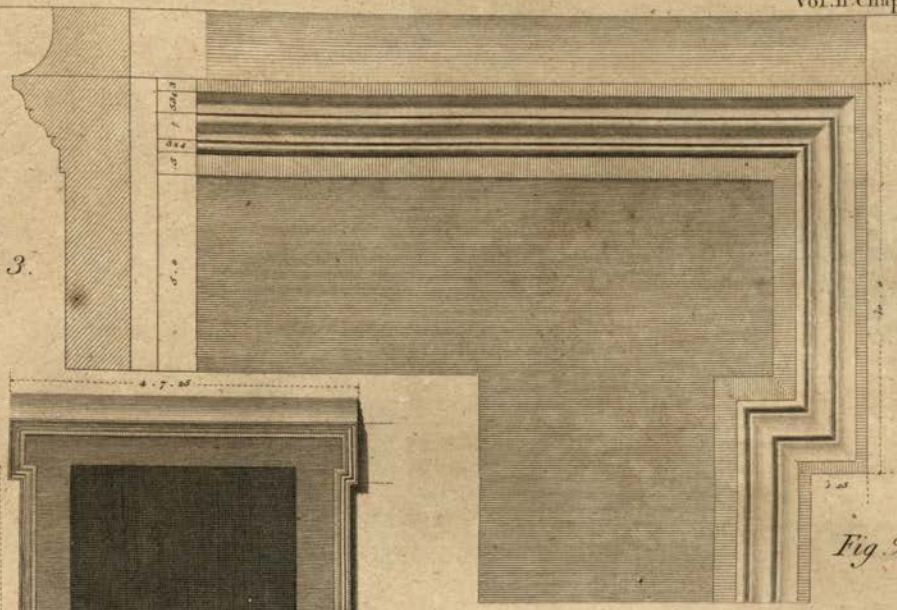

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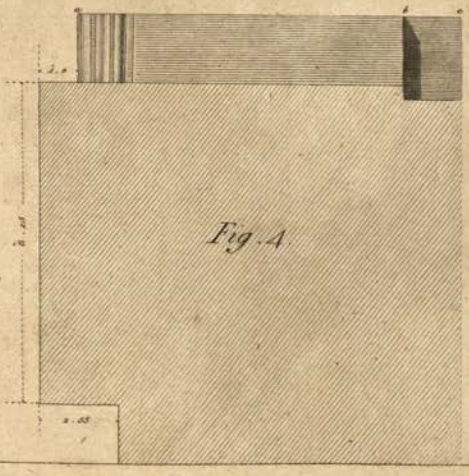

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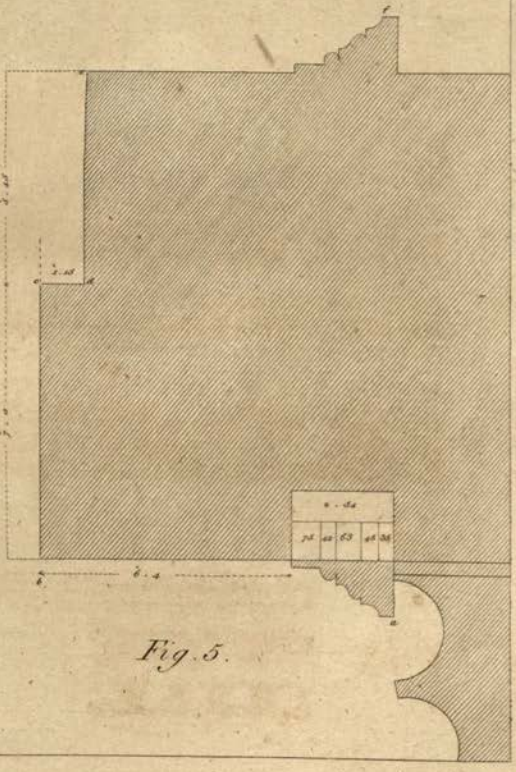

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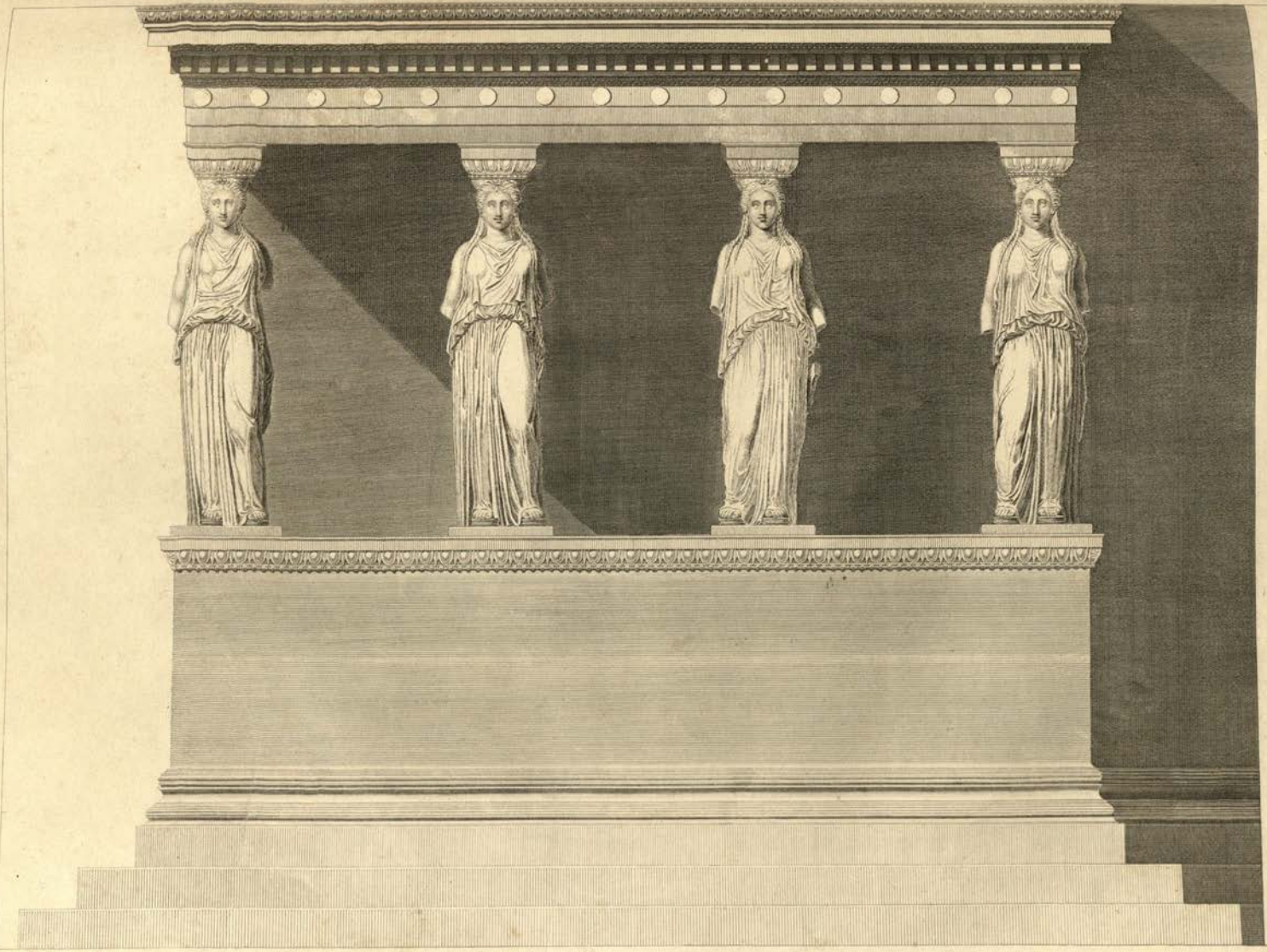

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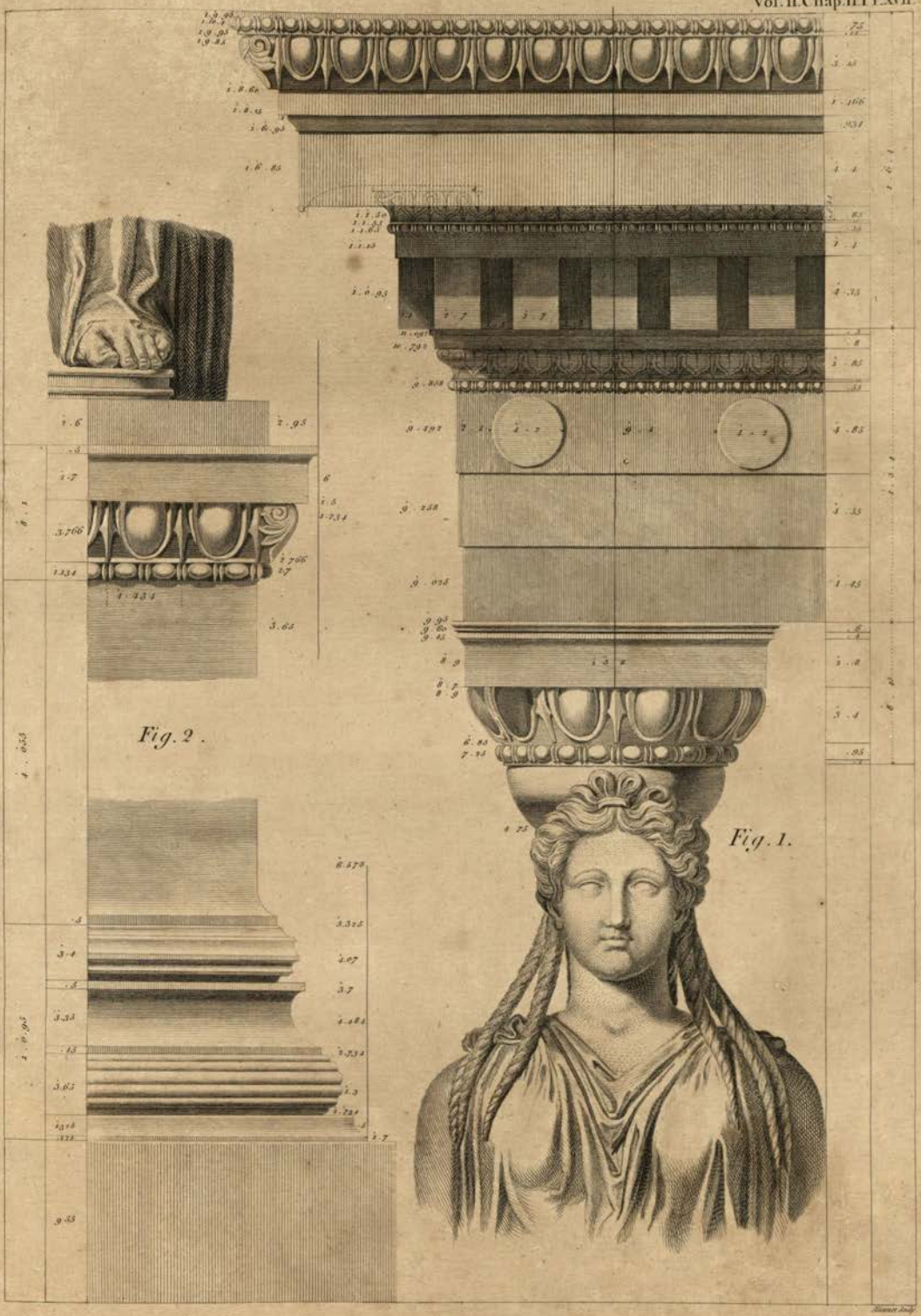

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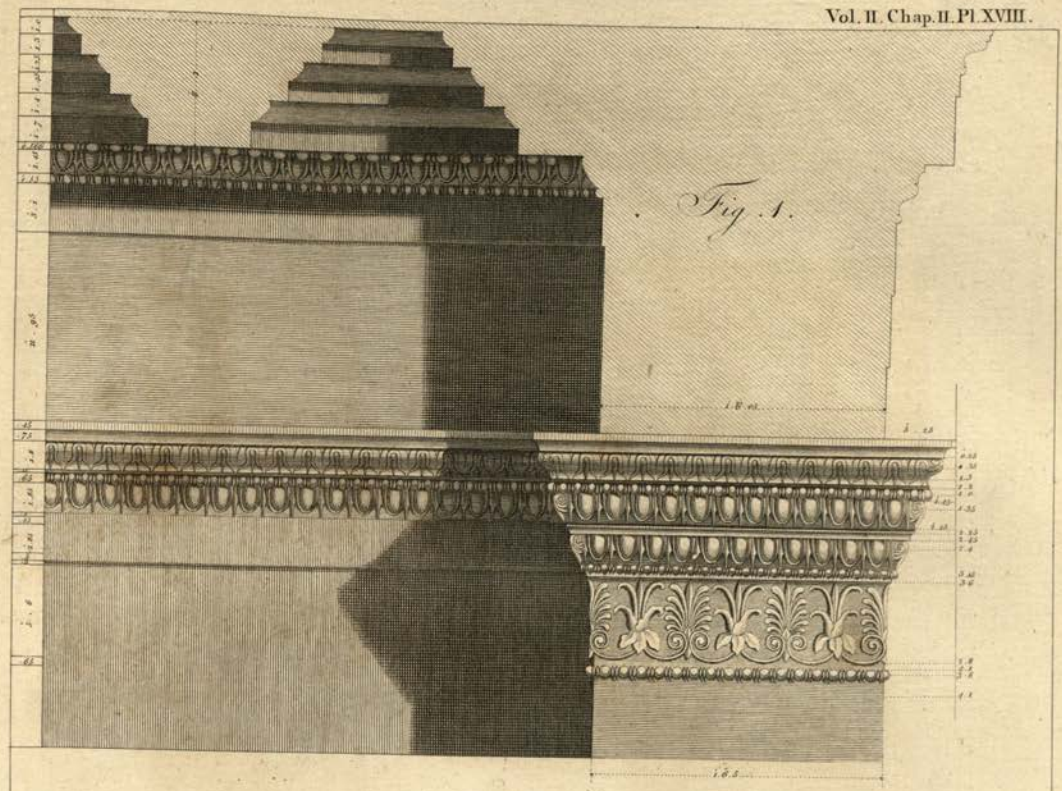

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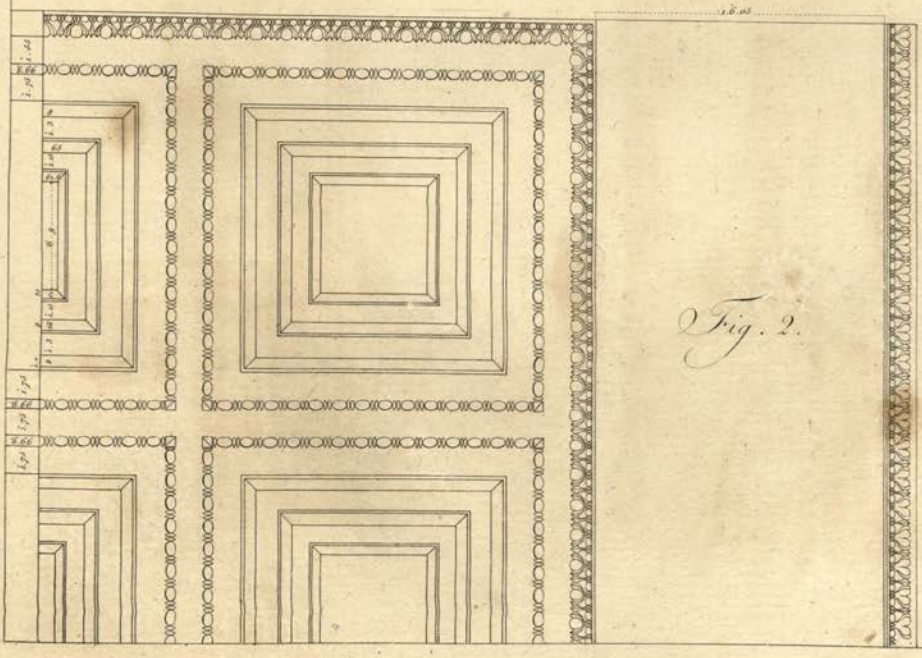

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CHAPTER III.

Of the Theatre of Bacchus.

THIS Building is in ſo ruinous a ſtate, that I have been ſome time in doubt, whether I ſhould attempt to give any deſcription of it, ſeeing it muſt at beſt be very imperfect, on account of the obſtacles that oppoſed our enquiries. For as the front of the Scene forms part of an outwork to the Fortreſs, and lies directly under the only entrance to it, in full view of the garriſon, our operations excited their jealouſy; they were not able to comprehend our motives for wiſhing to meaſure, and to ſet men to dig in this place, which, deſpoiled of all ornaments, ſeemed ſo little to deſerve our attention; and they would not be perſuaded that we came ſo far, and engaged in ſo much fatigue and expenſe, merely to ſatisfy what appeared to them an idle and uſeleſs curioſity.

This was the more mortifying to us, as there is a conſiderable depth of earth and rubbiſh, which covers the Proſcenium, Logeum, Orcheſtra, and other the more intereſting parts of the Theatre; and we had perſuaded ourſelves, that on removing it we ſhould have diſcovered, at leaſt, the rudiments of thoſe parts, hitherto perhaps not perfectly underſtood. Beſides which, as the ranges of ſeats one above the other, the general ſlope of which ſtill remains, form a pretty ſteep ſemicircular declivity, much of what has been demoliſhed in the upper part of the Theatre, and the buildings which were ſituated immediately above it, muſt have rolled down into the Orcheſtra, or againſt the front of the Scene; where it muſt have ſtopt, and where apparently it has formed the level ſpace we now ſee, which is raiſed many feet higher than the ground behind the ſcene. We therefore thought there was a probability, that ſome architectural ornaments, ſome fragments of ſculpture, or ſome unpubliſhed inſcriptions, were buried there, and would have accompanied the more intereſting diſcoveries we wiſhed to make, concerning the conſtruction of ancient Theatres: but this taſk, deſirous as we were to accompliſh it, muſt be reſerved for more fortunate adventurers.

Diſappointed in our principal object, we nevertheleſs beſtowed ſome time in taking the general dimenſions, and in digging behind the Scene, where we proceeded without interruption; and, by clearing away a great quantity of earth and rubbiſh, diſcovered the ſituation and communications of the Stair-caſes, the plan of the Poſtſcenium, with ſome other particulars, which had eſcaped

the

the notice of others. As theſe may prove acceptable to ſome of our Readers, I have given the four following plates, in which all the obſervations we made on this building are inſerted.

PLATE I.

A view of the front of the Scene. In the diſtant horizon appears part of the *Sinus Saronicus*, or gulph of Athens, and the mountains near Hermione and Troezene, in the territory of Argos; at the extremity of theſe mountains is the promontory Scyllæum, and the iſland Calaurea in which Demoſthenes died. Nearer is a part of the Attic ſhore about Aexone, now Haſſâne, maintaining ſtill its ancient reputation for red mullets *(a)*. Juſt over the cypreſs tree, on the right hand, is the monument of Philopappus; the hill on which it ſtands is now called To Seggio, but anciently the Muſeum, from the Poet Muſæus, who Pauſanias informs us was buried there; and that on the place where his ſepulchre had been built, the monument of a Syrian (evidently Philopappus) was afterwards erected *(b)*. The front of the Scene occupies the principal part of this View; the area, in which were the ſeats of the ſpectators, neglected for ages, has at length acquired a ſurface of vegetable earth, and is now annually ſown with barley, which, as the general cuſtom here is, the Diſdár-Aga's horſes eat green; little or no graſs being produced in the neighbourhood of Athens. The fore-ground is a receſs, or little grotto in the upper part of the Theatre, whence this view was taken; it is marked A. in the following Plate; here Sir G. Wheler imagines, not improbably, a Tripod was placed, on which was wrought the ſtory of Apollo and Diana, ſlaying the ſons and daughters of Niobe *(c)*. In this place I have endeavoured to repreſent my companion Mr. Revet, who from hence did, with great patience and accuracy, mark all the maſonry in the front of the Scene.

PLATE II.

The Plan. On this we muſt obſerve, that the exterior wall is the portion of a circle, the centre of which being found, it will follow from the precepts of Vitruvius, if we ſuppoſe what he has ſaid concerning the Greek Theatres applicable to this building, that the extent of the Proſcenium, with the ſituation and dimenſion of the Orcheſtra, may be determined For the diſtance a. b. from the centre a. of the exterior circle, to the front of the Scene c. b. d. will be the radius of a leſſer concentric circle, in which three ſquares being inſcribed, after the manner he has directed, the ſide of the ſquare e. f. neareſt to the Scene and parallel to it, will then mark the limit of the Proſcenium, and the remaining part of the circle, if we do not miſtake Vitruvius, will form the ſpace aſſigned by him to the Orcheſtra; within which ſpace, I am perſuaded, the Pulpitum or Logeum projected at leaſt as far as to the centre a. for I cannot imagine, that the actors were confined to the narrow ſpace aſſigned by this ſcheme to the Proſcenium, or in other words, that the Pulpitum and Proſcenium were, as Galiani has imagined, only different names for the ſame place *(d)*. Pollux, whoſe evidence will have great weight in this diſquiſition, enumerating the parts of a Theatre, ſpecifies the Orcheſtra, the Logeum, the Proſcenium, the Paraſcenia, &c. as different, and diſtinct places *(e)*; beſides, if they were not, and the Logeum was only a part of the Proſcenium, it would follow, that many of the Spectators would be in a ſituation where they could ſee but very little of the actors, and others would not ſee them at all, during the whole repreſentation; a defect which it is not eaſy to conceive could exiſt in a building, where great art and expence were employed, principally with intention to accommodate the Audience in ſuch manner, that they might all ſee and hear, to the beſt advantage, whatever was produced on the Stage.

(a) Οὐδ' Αἰξωνῆ ἰχθύϊ ἴσα
Τρῴγοι.— Cratinus Trophonio.
Nor any more to eat the red mullets of Aexone.

Αἰξωνίδα τρίγλην. δοκεῖ κάλλιστος εἶναι παρ' Αἰξωνεῦσι τρίγλαι. Heſychius in voce Αἰξωνίδα.
Aexonian mullets. Aexonian mullets are reckoned the moſt excellent.

(b) Pauſ. l. i. c. 25. p. 61.

(c) Ἐν δὲ τῇ κορυφῇ τοῦ θεάτρου, σπήλαιόν ἐστιν ἐκ τοῦ πέτρου ὑπὸ τὸν περίπατον. Τρίποδι δὲ ἔοικε καὶ τούτῳ Ἀπόλλων δὲ ἐν δεξιᾷ καὶ Ἄρτεμις τοὺς παῖδας ἐκτείνουσι τοὺς Νιόβης. Pauſ. l. i. c. 21. p. 49.

(d) Il pulpito o ſia proſcenio Greco.
Vitruv. Galiani. l. v. c. 6. not. 8. p. 189.
The pulpitum, or, in other words, the Greek proſcenium.

(e) Μέρη θεάτρου, καὶ σκηὴ, καὶ πύλαι, καὶ παρόδοι, καὶ καθέδραι, καρκῖνοι, σκηνὴ, ἀγκύλαι, λογεῖον, περιακτοὶ, παρασκήνια, ὑποσκήνια. κ. τ. λ. J. Poll. l. iv. c. 19. § 123.

I am aware of the difficulty of explaining the parts of a theatre appropriated to the actors; and it is with great diffidence I produce the ideas ſuggeſted to me by the view of this ruin.

D. b. B. The front of the ſcene.

b. The royal folding door.

c. One of the Hoſpitalian doors.

B. C. The verſura.

E. F. G. The orcheſtra.

d. e. The katatome, præciſion, or ſection, dividing the extremity of the pulpitum next the orcheſtra.

H. H. The paraſcenia.

K. L. M. The external wall, encompaſſing the ſeats of the ſpectators.

L. N. The portico, in which were the ſeats for the women.

N. O. The upper ranges of ſeats.

O. P. The præcinctio, or ſemicircular corridor, ſeparating the upper from the lower ranges of ſeats.

P. F. The lower ranges of ſeats.

The ſeats for the ſpectators were in this theatre cut in the ſolid rock; of conſequence there were no ſtair-caſes under them, by which the ſpectators were conducted to the upper ranges of ſeats, as in the theatre of Marcellus, and the amphitheatres of Rome and Verona: and therefore there were not vomitorios by which they emerged from thoſe ſtair-caſes into the places aſſigned them. But there were ample ſtair-caſes at each extremity of the front: theſe are marked Q. Q. in the plan.

R. An aperture leading from the ſtair-caſe to the ſemicircular corridor O. P.

I do not any where find ſpecified the preciſe time when this theatre was erected, nor who was the architect employed in its conſtruction. Thus much however we are told, a Tragic Poet named Pratinas (*a*), who flouriſhed in the 70th Olympiad, or 498 years before Chriſt, exhibited one of his productions on the ſtage, in a theatre framed of boards, for as yet the Athenians had not erected one of ſtone; on this occaſion the concourſe was ſo great, and the ſpectators were ſo eager for places, that the over-crowded building fell, and many were hurt. To prevent ſuch accidents for the future, the Athenians were induced to ſet about erecting a ſtone theatre. Lycurgus the Athenian

(*a*) Πρατίνας. Πυῤῥονίδου, ἢ ἐγκυμίου. Φλιάσιος. ποιητὴς τραγῳδίας ἀντηγωνίζετο δὲ Αἰσχύλῳ τε καὶ Χοιρίλλῳ ἐπὶ τῆς ἑβδομηκοστῆς ὀλυμπιάδος. καὶ πρῶτος ἔγραψε σατύρους. ἐπιδὲ κυμένου δὲ τούτου, συνέβη τὰ ἐκρία, ἐφ' ὧν ἐστήκεσαν οἱ θεαταὶ, πεσεῖν, καὶ ἐκ τούτου θέατρον ᾠκοδομήθη ἀθηναίοις. Suidas.

"*Pratinas, ſon of Pyrrhonides, a Phliaſian, a tragic Poet, competitor with Æſchylus and Chœrillus, in the ſeventieth Olympiad; he firſt wrote ſatyrs. Exhibiting one of his dramas, it happened that the boards on which the ſpectators ſtood fell in, and after this the Athenians had a theatre built for them.*"

See likewiſe Libanius's argument to the firſt Olynthiac of Demoſthenes.

orator, it is ſaid, compleated it (*b*). He died in the 113th Olympiad, or about 170 years after the misfortune which befel the ſpectators at the exhibition given by Pratinas.

But it is ſurely not credible, that this building ſhould have remained ſo many years unfiniſhed as this account ſeems to imply; and we may with more probability ſuppoſe, what Lycurgus performed here was rather an improvement, or perhaps a repair, than that the Athenians, vain as they were of their magnificent ſtructures, and delighting in dramatic entertainments, ſhould, for ſuch a number of years, a period including the moſt proſperous times of the republic, during which their moſt illuſtrious poets wrote, and their moſt ſplendid buildings were erected, pay ſo little attention to their theatre. And it appears ſomewhat ſtrange, that Pauſanias, ſpeaking ſo highly in praiſe of a theatre at Epidaurus, built by Polycletus, who flouriſhed in the 88th Olympiad, ſhould have ſaid ſo little concerning this Theatre of Bacchus at Athens.

From what has been ſaid it appears, that no great diſcoveries are to be expected from the obſervations we were permitted to make on theſe ruins; and I think I may add, that even were it poſſible, from future reſearches, to reſtore all thoſe parts of a theatre Vitruvius has mentioned, and to exemplify every precept he has given on this ſubject, we ſhould not, even with theſe advantages, be able to form a complete idea of the apparatus and œconomy of the ancient ſtage: there would ſtill remain many eſſential particulars to be deſcribed and accounted for, before we could comprehend the contrivances of their machinery, or in what manner the ſcenes were diſpoſed, which they adapted to the various dramatic compoſitions they exhibited.

The front of the ſcene, as deſcribed by Vitruvius, was highly decorated with columns, and other architectural ornaments; and the remains of ancient theatres publiſhed by Serlio and Deſgodetz (*c*) prove, that what he has taught, was in that reſpect the actual practice of the age he lived in. In this all his commentators agree, but neither the elegant deſigns they have given to illuſtrate this part of his doctrine (*d*), nor the ancient remains that have been publiſhed, convey to us any idea of a temple, or a palace, or a private habitation. The front of the ſcene ſeems to have been a diſtinct ſpecies of compoſition, by no means reſembling any place in which the ſpectators could ſuppoſe that the imaginary buſineſs of the drama was tranſacted; and ſhould we allow it to have repreſented a palace, as the Marcheſe Galiani has ſuggeſted (*e*), it muſt have appeared an inſufferable abſurdity, had Prometheus chained to a rock, or Philoctetes crawling out of his cavern, or Electra iſſuing from her cottage, uttered their groans, or bewailed their diſtreſſes, in the midſt of a magnificence totally repugnant to the ſituation in which the poet has placed them. Or if, on theſe occaſions, we ſuppoſe a rock, or a cavern, or a cottage, were for the time brought on the ſtage, they would have ill connected with the architectural ornaments of the front of the ſcene; ſuch heterogeneous objects could not, ſurely, have exiſted together, during a theatrical repreſentation (*f*).

(*b*) Lycurgus the Orator, amongſt his other virtues, is celebrated for his munificence and public ſpirit. See Plutarch, in The Life of the Ten Orators, and Pauſanias's Attics, cap. xxix. p. 75.

Philo, the architect, who built the naval arſenal, or repoſitory for ſhips, in the Pireus, was probably the perſon who repaired and improved this Theatre of Bacchus.

(*c*) See the theatres of Marcellus, of Pola, and of Ferentum, given by Serlio, and that of Marcellus publiſhed by Deſgodetz.

(*d*) Barbaro, Perrault, Galiani, Newton.

(*e*) Vitruv. Galiani, p. 190, n. 1.

(*f*) This will be rendered ſufficiently evident, if we barely enumerate the ſcenes of ſome of the moſt celebrated tragedies of antiquity; for inſtance, that of Prometheus in Chains, is a very dreary part of Mount Caucaſus; of the Perſians, a temple near the ſepulchre of Darius at Suſa; of the Eumenides, the temple at Delphi, and, by a change of ſcene as it ſhould ſeem, that of Minerva in the Acropolis: all theſe are of Æſchylus. The ſcene of the Philoctetes of Sophocles, that of his Ajax the Scourge-bearer, a camp and diſtant ſhips; his Œdipus Coloneus, a grove and a temple. The ſcene of the Electra of Euripides, and of his two Iphigenias, one a temple, the other a camp.

In all theſe inſtances, the painter, it muſt be allowed, was a uſeful aſſiſtant to the magician, who, *modo me Thebis, modo me ponit Athenis.*

I muſt

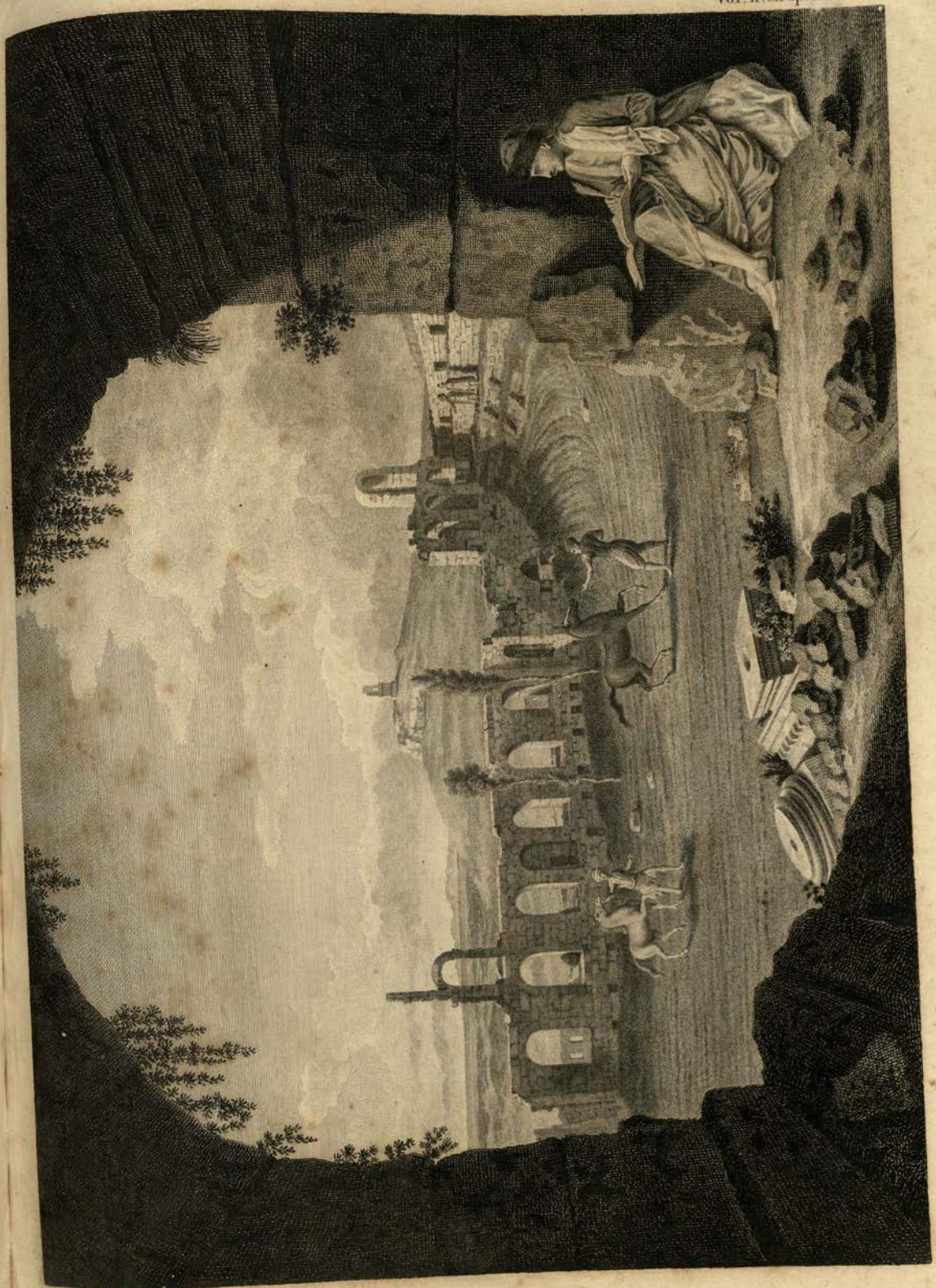
I muſt therefore ſuppoſe this ſtately front was entirely concealed during the time of acting, and that ſome painted ſcene, and other decorations, were introduced, which, having relation to the ſubject exhibited on the ſtage, by reconciling the eyes of the ſpectators to the requiſite ideas of locality, contributed to add a ſpecies of theatrical probability to the repreſentation, which the invariable front of the ſcene, if produced on all occaſions, would unqueſtionably have deſtroyed.

And in fact, Vitruvius plainly tells us, there were three different ſorts of ſcenes, the tragic, the comic, and the ſatyric (*g*): each of them doubtleſs appropriated to the ſubject of the fable repreſented on the ſtage. He alſo informs us, that when Æſchylus, the great improver of the Grecian ſtage, exhibited one of his tragedies, he introduced for the firſt time a painted ſcene, the work of Agatharcus, from whoſe writings on the ſubject, the art of perſpective was afterwards inſtituted (*b*).

(*g*) Genera autem ſunt ſcenarum tria, unum quod dicitur tragicum, alterum comicum, tertium ſatyricum. Horum autem ornatus ſunt inter ſe diſſimiles diſparique ratione. quod tragicæ deformantur columnis et faſtigiis et ſignis, reliquiſque regalibus rebus; comicæ autem ædificiorum privatorum, et mœnianorum, habent ſpeciem, &c. Vitr. lib. V. cap. 8.

(*b*) Namque primum Agatharcus Athenis, Æſchylo docente tragediam, ſcenam fecit, et de ea commentarium reliquit: ex eo moniti, Democritus et Anaxagoras de eadem re ſcripſerunt. Proem to lib. VII. p. 258.

CHAP-



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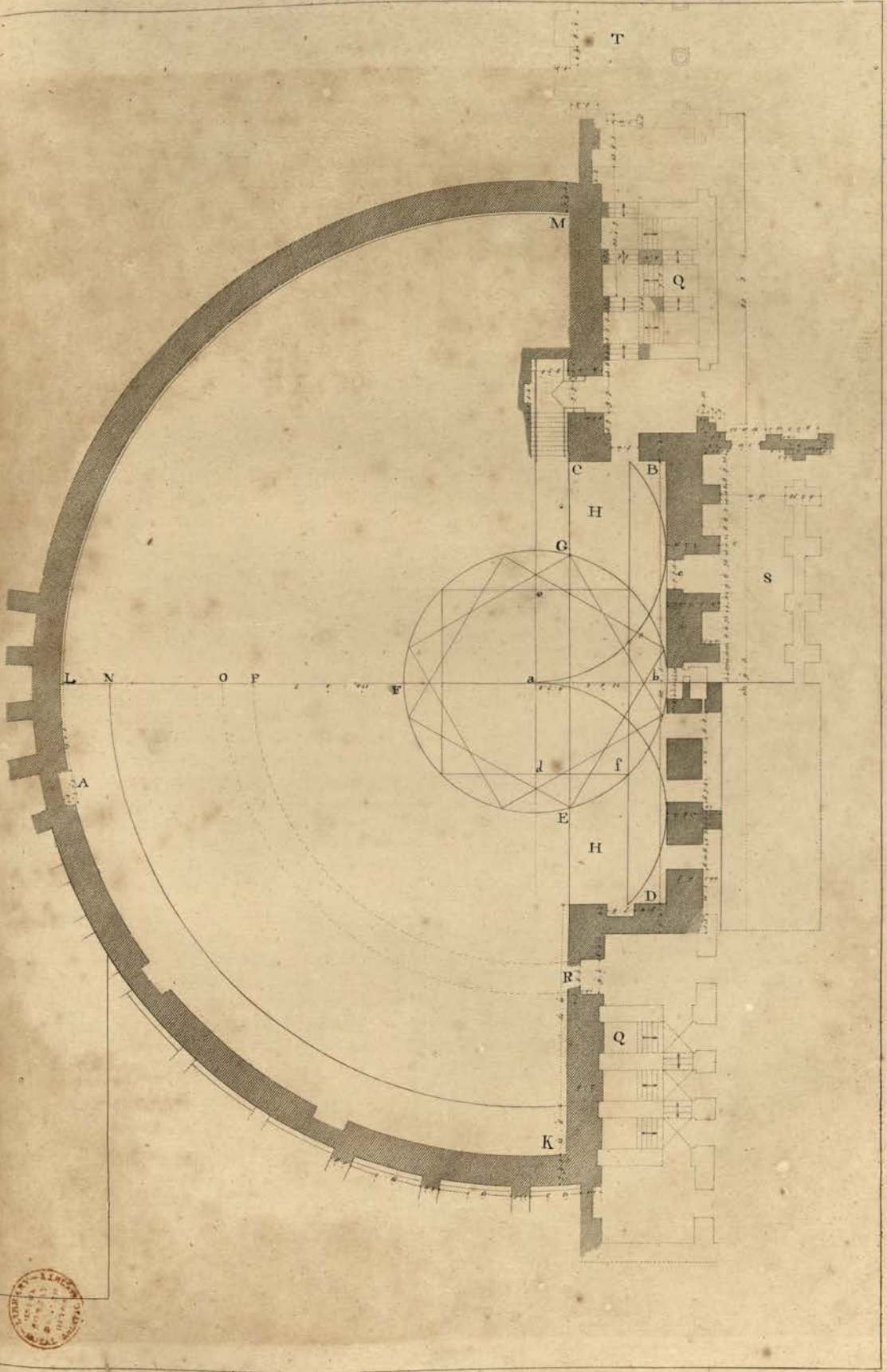
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CHAPTER IV.

Of the Choragic Monument of Thraſyllus, &c.

JUST above the place on which I have ſuppoſed the Odeum of Pericles to have been built (*a*), there is, in the rock of the Acropolis, a cavern or grotto, the entrance into which is fronted, and completely cloſed up, by the building here treated of. The cavern is now a Chriſtian church, called the *Panagia Spiliotiſſa*, or the Bleſſed Lady of the Grotto. On the front of the building are three inſcriptions, recording victories obtained either in the Odeum or in the theatre, which prove it to have been a Choragic monument; not indeed ſo highly ornamented as the monument of Lyſicrates, given in our firſt volume: but wrought nevertheleſs with great accuracy, and deſerving our notice both for the ſingularity of its compoſition, and the form of its mouldings. Beſides which I muſt obſerve, that the mutilated ſtatue yet remaining on it is the work of an excellent ſculptor. The following inſcription is cut on the middle of the architrave:

ΘΡΑΣΥΛΛΟΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΥΣ ΑΝΕΘΗΚΕΝ
ΧΟΡΗΓΟΝ ΝΙΚΗΣΑΣ ΑΝΔΡΑΣΙΝ ΙΓΓΟΘΩΝΤΙΔΙ ΦΥΛΕΙ
ΕΥΙΟΣ ΧΑΛΚΙΔΕΥΣ ΗΥΛΕΙ ΝΕΑΙΧΜΟΣ ΗΡΧΕΝ
ΚΑΡΧΙΔΑΜΟΣ ΣΟΤΙΟΣ ΕΔΙΔΑΣΚΕΝ

This is the moſt ancient of the three inſcriptions above-mentioned, as Wheler and Spon have already obſerved, and was doubtleſs made when the monument was firſt erected. By it we learn, that "Thraſyllus, the ſon of Thraſyllus of Decelia (a demos or townſhip of the tribe of Hippo-"thoon), dedicates this building, having been at the expence of exhibiting the games, in which, "with the men of his own tribe, he obtained the victory; that *Evius* (*b*) of Chalcis was the muſi-"cian; and Karchidamus the ſon of Sotis compoſed the piece, Neaechmus being Archon." This was in the firſt year of the hundred and fifteenth Olympiad, or about three hundred and eighteen years before the Chriſtian æra; ſo that this building was erected above two thouſand years ago.

(*a*) See the explanation of the plan of the Acropolis, p. 7, letter K.

(*b*) It is remarkable, that Julius Pollux, lib. IV. ſ. 79, mentions Evius as compoſer of muſic in the cyclic choruſes.

The other two inscriptions record victories of the same kind with the former, obtained about fifty years afterwards, when Pytharatus was Archon (*c*). The following is on the left hand, or towards the west:

Ο ΔΗΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΥΣ
ΙΠΠΟΘΟΩΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ
ΘΕΩΝ ΘΗΒΑΙΟΣ ΗΥΛΕΙ
ΠΡΟΝΟΜΟΣ ΘΗΒΑΙΟΣ ΕΔΙΔΑΣΚΕΝ

The people gave the games, Pytharatus was Archon,
Thrasycles the son of Thrasyllus, a Decelian, was Agonothetes,
The boys of the tribe of Hippothoon got the victory,
Theon the Theban performed on the flute,
Pronomus the Theban composed the piece.

Pronomus was a celebrated musician of Thebes, remarkable for having a great beard. He was contemporary with Aristophanes, who took occasion to scoff at Agyrrhius, an Athenian magistrate, ludicrously supposing he had borrowed his beard from Pronomus (*d*). As the piece which gained the prize in these games was composed by a musician, it seems to prove that the inscription relates rather to a musical than a dramatic performance; and that the victory it records was obtained in the Odeum, not in the theatre. It is also to be remarked, that these games were given more than a hundred years after the time when Aristophanes made free with our musician's beard: may we not therefore conclude, that on this occasion, long after his decease, some favourite composition of his was performed with great applause? Nor shall we find this to have been without a precedent; for by what Pausanias relates to have happened at the rebuilding of the walls of Messene, in the third year of the CIId Olympiad, it appears there were at that time two parties among the frequenters of musical entertainments, some deciding in favour of Pronomus (*e*), while others continued to prefer the more ancient compositions of Sacadas (*f*), a musician of Argos, then doubtless many years dead, for he had gained a prize at the Pythian games in the XLVIIIth Olympiad: and although the works of his antagonist had long enjoyed great reputation, Pronomus appears to have had the suffrages of a majority in his favour.

(*c*) Pytharatus was Archon in the second year of the CXXVIIth Olympiad.

(*d*) See Suidas on the word Pronomus. The passage in Aristophanes there alluded to I translate thus:

First Lady.—For when we have tucked up our garments, have
Taken our seats, and have tied on our beards,
Who that sees us but will suppose we are men?
'Twas thus Agyrrhius concealed his sex:
He got Pronomus's beard; till then he
Was a woman, but now behold he struts
The first statesman in the city.
Aristophanes, the Female State Orators.

(*e*) When Messene was rebuilt, the walls and temples were erected to the sound of flutes; Bœotian and Argive music, to the exclusion of all other, being employed on that occasion. Then it was, says Pausanias, that the airs of Sacadas and those of Pronomus were first put in competition. Messen. c. xxvii. p. 345. This contention produced the following epigram:

Ἑλλὰς μὲν Θῆβας πρότερας πρόκρινεν ἐν αὔλοις
Θῆβαι δὲ Προνόμου πᾶσδα τὸν Οἰνιάδα.

—— *for skilful artists on the flute*
All Greece adjudg'd pre-eminence to Thebes,
And Thebes to Pronomus, son of Oeniades.

Pausanias, describing the Temple of Apollo in Thebes, mentions some other particulars concerning this Musician. He says, "There is "also the statue of Pronomus, a performer on the flute, who supremely "delighted the many. Before his time, three sorts of flutes were in "use: the Dorian mode was performed on one kind, the Phrygian on "another, and that called the Lydian was performed on one different "from either. It was Pronomus who first invented a flute adapted to "all those species of melody. They say also, that by his looks and "gestures he marvellously entertained the Theatre. There is likewise "an air he composed for the people of Chalcis on the Euripus, which "they sing while they approach the Temple at Delos. The Thebans "have here dedicated this statue to him, and another to Epaminon-"das." Bœtic. c. xii. p. 734.

(*f*) The same author has also related sundry particulars that do honour to Sacadas. He won three prizes in the Pythian games, the first of which was, as already mentioned, in the XLVIIIth Olympiad. (Phocica, c. vii. p. 814.) His statue was placed on Helicon, in the Grove of the Muses, with those of Thamyris, Arion, Hesiod, Orpheus, and other illustrious Poets and Musicians (Bœotica, c. xxx. p. 768); and he was honoured with a sepulchral monument at Argos. (Corinthiaca, c. xxii. p. 162.)

On

On another Choragic inſcription we ſaw at Athens, Pronomus is ſaid actually to have performed on the flute, Diotrephes being Archon, which was in the firſt year of the XCIXth Olympiad, or nine years after the time when the comedy of the Female Orators is ſuppoſed to have been acted.

ΠΡΟΝΟΜΟΣ ΗΥΛΕΙ ΔΙΟΤΡΕΦΗΣ ΗΡΧΕ.

The following is the eaſternmoſt inſcription, or that oppoſite to the right hand of the ſpectator:

Ο ΔΕΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΗΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΥΣ
ΠΑΝΔΙΟΝΟΣ ΑΝΔΡΩΝ ΕΝΙΚΑ
ΝΙΚΟΚΛΗΣ ΑΜΒΡΑΚΙΩΤΗΣ ΗΥΛΕΙ
ΛΥΣΙΠΠΟΣ ΑΡΚΑΣ ΕΔΙΔΑΣΚΕ

The people gave the games, Pytharatus was Archon,
Thraſycles the ſon of Thraſyllus, a Decelian, was Agonothetes,
The men of the tribe of Pandion got the victory,
Nicocles the Ambracian performed on the flute,
Lyſippus the Arcadian compoſed the piece.

Over this building, but higher up the rock, ſtand two columns of different heights: the diameter of the talleſt meaſures four feet two inches and two-tenths; of the other, three feet and four-tenths of an inch. They have never made part of any building, but are each of them inſulated, and have evidently been erected for the ſole purpoſe of ſupporting a tripod, for ſo the form of their capitals plainly ſhews. They are triangular, like that of the flower on the dome of the monument of Lyſicrates in our firſt volume, and like that have cavities ſunk in their upper ſurface at each of their angles; in which cavities, there can be no doubt, were fixed the feet of the tripods they ſupported. Theſe capitals are of uncommon forms; but, though adorned with foliage and volutes, are not to be admired for any extraordinary elegance of invention, or delicacy of workmanſhip.

On the plinth of the eaſtern and talleſt of theſe columns is inſcribed ΣΤΡΑΤΟΝΕΙΚΟΣ, probably the name of the perſon who dedicated the tripod; but as the name of the Archon is wanting, its date cannot be aſcertained, unleſs we ſuppoſe it erected in the year of anarchy, that is, in the firſt of the XCIVth Olympiad: for even at that diſaſtrous period the Athenians ſeem to have ſolemnized their feſtivals, and to have indulged themſelves in their accuſtomed amuſements. Suidas mentions a tragic poet named Diogenes, ſome of whoſe productions, as we may judge by his mode of expreſſion, were exhibited at that time.

More ſuch columns we may ſuppoſe to have been erected in the ſame range. To ſatisfy myſelf in this particular, I climbed ſo high up the rock, that ſome Turks in the fortreſs took umbrage at it, and by dropping down ſtones from the top of the wall, ſeveral of which were large, and fell very near me, obliged me to a precipitate retreat.

To give a more diſtinct and comprehenſive idea of the Choragic games of the Athenians, I find it neceſſary to relate ſome particulars concerning them, in addition to thoſe I have already collected, as well in this chapter as in the fourth chapter of our firſt volume; and to this I am the rather induced, as the mode of conducting theſe games exhibits a ſpecimen, not altogether unintereſting, of ancient manners.

It ſhould be obſerved, that the greater Dyonyſia, or feſtival of Bacchus, was celebrated by the Athenians with extraordinary magnificence. Tragedies and comedies were then exhibited in the theatre; and hymns in honour of Bacchus, accompanied with flutes, were chanted by the chorus in the Odeum. On this occaſion each of the Athenian tribes (they were ten in number) appointed a Choragus, an office attended with conſiderable expence, as we may infer from what Plutarch has ſaid in his diſquiſition *whether the Athenians were more illuſtrious for their military atchievements, or their progreſs in ſcience.* When the feſtival drew near, an emulous contention aroſe among the Choragi, which ſometimes proceeded to great violence, each ſtriving to excel his competitors, and to obtain the tripod, which was the prize gained by that Choragus to whom the victory ſhould be adjudged (*g*). His diſburſements did not finiſh with his victory; there ſtill remained for him the charge of dedicating the tripod he had won (*h*); and probably that of erecting a little edifice or temple on which to place it, ſuch as I have deſcribed in the preſent chapter, and in chapter the fourth of our firſt volume. Thus Nicias is ſaid to have erected a temple whereon to place the tripods he had won. (See vol. I. p. 30, note *g*.) Nor ſhall we wonder that the honour of gaining a tripod was ſo anxiouſly and earneſtly contended for; ſince, thus won and dedicated, it became a family honour, and was appealed to as an authentic teſtimony of the merit and virtue of the perſon who obtained it; as we learn from Iſæus (*i*), in his oration concerning the inheritance of Apollodorus, where he thus addreſſes his judges: "What office did he not compleatly "fill? what ſum was he not the firſt to contribute? in what part of his duty was he deficient? "Being Choragus, he obtained the prize with the chorus of boys which he gave; and yonder tripod "remains a monument of his liberality on that occaſion." And again, in his oration concerning the inheritance of Dicæogenes, he ſays: "Yet our anceſtors, O Judges! who firſt acquired this "eſtate, and left it to their deſcendants, were Choragi in all the choragic games; they contributed "liberally to the expences of the war, and continually had the command of the triremes which "they equipped. Of theſe noble acts, the conſecrated offerings with which they were able, from "what remained of their fortune, to decorate the temples, are no leſs undeniable proofs than they "are *laſting monuments of their virtue*; *for they dedicated in the Temple of Bacchus the tripods, "which, being Choragi and victorious, they bore away from their competitors, thoſe alſo in the "Pythium, and in the Acropolis, &c.*" I ſhould however obſerve, that ſometimes the public defrayed the expence of the chorus, as appears by two of the inſcriptions on this monument. There is a paſſage quoted from Pauſanias in our firſt volume, p. 30, from which we muſt conclude that theſe monuments were numerous. He there tells us of a place in Athens called the Tripods, with

(*g*) Oft have the jocund Nymphs, to Bacchus ſacred,
Join'd in the ivy-bearing chorus
Of the Acamantic tribe, ſhouting joyous
The Dithyrambic hymn; oft have they ſhaded
With fillets, and with wreaths of freſh-blown roſes,
Th' accointed treſſes of the ſkilful ſongſters,
Who dedicate this tripod, and who won
This witneſs of their Bacchic victory.
What theſe men ſang, Antigones compos'd;
Argive Ariſton ſwell'd th' harmonious ſtrain
With Dorie ſymphonies, ſweetly transfuſing
His tuneful breath thro' pipes of cleareſt tone.
The ſon of Strutho, Hipponicus, gave
This cyclic chorus of rich melody:
He, in the chariot of the Graces borne,
Receiv'd from them this ſplendid victory,
And amongſt men a celebrated name:
So will'd each Muſe divine, with vi'lets crown'd.
Anthologia, Brunk, tom. I. p. 141.

This ancient epigram of Simonides celebrates a victory of the ſame ſpecies with thoſe recorded by the inſcriptions on this building: and if we combine it with what has been already ſaid on the ſubject, we muſt conclude, that, in ſolemnizing the feſtival of the Dionyſia, the cyclic choruſes of the ſeveral Athenian tribes, bearing thyrſus's entwined with ivy, and having garlands with ivy on their heads, had each chanted their Dithyrambic hymn, and that the victory in this inſtance, as in ſome which preceded it, had been adjudged to the chorus of the tribe Acamantis, who, crowned with roſes, bear off the tripod they have won to the place on which they are to dedicate it, ſinging perhaps theſe verſes by the way, not improbably what Julius Pollux calls the tripodophoric ſong. See Onomaſt. lib. IV. c. vii.

(*h*) "Under the ſame Archon (Glaucippus) I was again a Chora-"gus, and provided a chorus of men on the Dionyſian feſtival. Here "I was victor; and in this chorus, together with the charge of dedi-"cating my tripods, I expended five thouſand drachma." Lyſias, quoted in p. 30 of our firſt volume, note *f*.

"And he (Andocides) was a Choragus for his tribe, in the dithy-"rambic (Dionyſian) games; and having obtained the victory, dedi-"cated his tripod in a lofty ſituation oppoſite the Portinus Selinus." Plutarch, in the Lives of the Ten Orators.

(*i*) See the Greek Orators, publiſhed at Leipſic, in 1773, by the care of J. Jacobus Reiſke, vol. VII. p. 113 and p. 187.

temples

temples in it; not great ones, I imagine, as the printed copies have it, but Choragic temples: for on them, he ſays, ſtand tripods well worth ſeeing, although they are of braſs. Harpocration mentions a treatiſe written by Heliodorus, deſcribing theſe Choragic tripods of Athens, and cites it to prove that Onetor had been a Choragus.

PLATE I.

A view of this monument, as it appears at preſent. The diſtant mountain is part of Hymettus. Nearer in the ſhade, directly under the higheſt point of Hymettus, is the church of St. George the Alexandrian. The little building ſtill nearer, with a cupola, is the church of *Hagia Paraſceve*. Between this and the rock appears at ſome diſtance a metochi, or farm, belonging to the convent of Hagio Aſomato. The eaſtern end of the ſouth ſide of the Acropolis occupies the left-hand ſide of the view. The rock on which it was built is lower here than in any other part of its circuit. Againſt the rock ſtands the Choragic monument of Thraſyllus and Thraſycles; near which three Greeks are waiting the arrival of the *Pappas*, attended by a boy who carries a wax-candle, followed by a man and a woman leading a child, who, with thoſe already mentioned, made his whole congregation. Higher up on the rock ſtand the two columns with triangular capitals. On each ſide the monument the rude rock has been chiſſelled into a regular ſurface, that other little buildings, which (I imagine) were alſo Choragic monuments, might be conveniently placed againſt it.

Over the head of the Greek who is ſitting down to wait the coming of the *Pappas*, is the ſun-dial, which makes part of the head-piece of this chapter: immediately below it is the hollow which, I imagine, points out the ſituation of the Odeum of Pericles. This Odeum has ſometimes been confounded with that of Herodes: I rather imagine them to have been two diſtinct buildings; for Pauſanias, in his account of Attica, mentions the Odeum of Athens (*k*), and tells us, that the ſtatues of the Ptolemies and of Pyrrhus were placed before it. He then proceeds, in his uſual manner, to relate their hiſtory; and, after a very long digreſſion, reſumes the ſubject of the Odeum, which he then enters; and amongſt other things he ſaw there, but which he does not enumerate, he takes notice of an excellent ſtatue of Bacchus: afterwards, in his Achaics, he acquaints us, that in his deſcription of Athens he did not make any mention of the Odeum of Regilla, though it was the moſt magnificent of any in Greece, becauſe Herodes had not begun to build it at the time he wrote that deſcription.

PLATE II.

Fig. I. The ground plan of the grotto, and of the monument placed before it.
Fig. II. The plan of the part above the cornice.

PLATE III.

The elevation of the front of the monument.

PLATE IV.

The capital and entablature.

(*k*) Pauſanias, Attic. c. viii. p. 30.

PLATE V.

Fig. I. The profile of the part above the cornice.
Fig. II. The ſection of that part through the middle of the ſteps on which the ſtatue is ſeated.
Fig. III. The baſe of the taller of the two columns with triangular capitals.
Fig. IV. The baſe of the leſſer.

PLATE VI.

The ſtatue on the top of the monument. The head and arms are wanting, they were originally ſeparate pieces of marble mortiſed on to the body; this muſt have facilitated their removal, or their ruin. I have ventured to reſtore the head, ſince without it the reader would not ſo readily have formed a juſt idea of the elegance of this figure. What is principally remarkable in her dreſs is the lion's ſkin which is girt round her; what other inſignia may have diſtinguiſhed her are now loſt. May not the ſculptor have intended by this ſtatue to perſonify Decelia, the demos or town of the Choragus who dedicated the building? or perhaps the tribe of Hippothoontis, as Decelia was a demos belonging to that tribe, and as the victory recorded in the more ancient inſcription was obtained by the men of that tribe? But in whatſoever manner this may be determined, it cannot be doubted but that a tripod was the prize obtained by Thraſyllus in this conteſt. It was of courſe dedicated by him with the accuſtomed ſolemnity, and fixed on ſome conſpicuous part of this building. I am of opinion, that the tripod thus won was placed in the hands of the figure we are ſpeaking of, and ſupported on her knee; and that two other tripods, the prizes won when Thraſycles the ſon of Thraſyllus was Agonothetes, were alſo placed on the ſame building, over their reſpective inſcriptions: that is, one on each ſide the above-mentioned figure.

Thus I have hazarded my conjectures on this ſtatue.—A different opinion has however been advanced by that very ingenious and learned traveller Doctor Chandler, who has ſuppoſed it was probably intended to repreſent Niobe. (See his Travels in Greece, p. 64.) My reaſon for not adopting his opinion is, that among the excellent ſculptures in the Medicean gardens at Rome, there is a celebrated ſtatue of Niobe, the attitude and countenance of which are wonderfully expreſſive of her anguiſh at the ſight of her ſlaughtered children, and her apprehenſions for thoſe who ſurvive.

The Athenian ſtatue, on the contrary, is ſeated with ſome dignity, and appears to be in a ſtate of perfect tranquillity. What gives additional force to my objection is the lion's ſkin already mentioned, girt round her in a particular manner, apparently intended to characterize the perſon or thing repreſented: the ancient painters and ſculptors were ſcrupulouſly attentive to theſe diſcriminative ſymbols; but a lion's ſkin does not make any part of the dreſs of the Medicean Niobe.

At the bottom of the page above-cited is the following note: "If it be conjectured that this "figure repreſented a tribe, the anſwer is, that no inſtance of ſuch perſonification has been pro-"duced.—Pauſanias may be cited, as mentioning ſtatues or pictures of the people; but this is a "mis-tranſlation. Demus was an Athenian of ſingular beauty, the ſon of Pyrilampes a friend of "Pericles." Meurſius, Pop. Att.

This note, we ſee, is intended to ſecure the claim of Niobe to the ſtatue in queſtion, in the firſt part, by guarding the reader againſt an opinion that it might poſſibly be the perſonification of an Athenian tribe. I do not recollect that this buſineſs of a tribe has hitherto been diſcuſſed, or that any former author has expreſſed his belief or diſbelief of ſuch perſonification; though, in truth,

truth, the poets, painters, and ſculptors of ancient Greece were ſo addicted to allegory and perſonification, that he muſt be a bold man who will at preſent venture to pronounce of any ideal being, *This the ancients have never perſonified!* The latter part of this note, as far as I can underſtand it, aſſerts, that whenever the word Demus is uſed by Pauſanias to expreſs the ſubject of a picture, or a ſtatue, it is not an allegorical repreſentation of the Athenian people that is meant, but a figure of Demus the ſon of Pyrilampes; and for this we are referred to Meurſius. Here it muſt be obſerved, that Pauſanias, in his deſcription of Attica, has mentioned no more than three repreſentations of a Demus, and only one of theſe is ſuppoſed by Meurſius to be the figure of Demus the ſon of Pyrilampes; this was a ſtatue in the Piræeus, the work of Leochares (*l*). Now if we compare the time in which Demus lived with that of the artiſt who made the ſtatue, this opinion, though it has the learned Meurſius for its author, will appear liable to objection; for Leochares was one of the ſculptors employed to adorn the ſepulchre of Mauſolus, and that prince died in the fourth year of the CVIth Olympiad (*m*). The ſame artiſt afterwards formed the ſtatues of Philip of Macedon, Alexander the Great, and others of that family: they were of ivory and gold, and were placed in the Philippium, a magnificent building erected at Olympia (*n*) by Philip, after the battle of Chæronea, won by him in the third year of the CXth Olympiad. On the other hand, we find that Pericles died in the fourth year of the LXXXVIIth Olympiad (*o*), that is, about ſeventy-ſix years before the death of Mauſolus, and more than ninety before the battle of Chæronea. It cannot therefore be ſuppoſed, that Leochares made a ſtatue of Demus during the life of Pericles; neither does it ſeem probable, that, ſo many years after his death, his favourite was honoured with a public ſtatue, the work of this eminent ſculptor. May we not more reaſonably conclude, that the figure we ſpeak of was a perſonification of the Piræus, the Attic demos in which it was placed, the moſt celebrated port of the Athenians, the receptacle of their navy, and the center of their commerce? The next figure which Pauſanias has deſcribed by this ambiguous word Demos was painted in a portico at Athens (*p*); the entire picture repreſented Theſeus with Democracy and a Demos, generally underſtood to be allegorical figures, the one of popular government, the other of the Athenian people: and in truth it ſeems perfectly abſurd to ſuppoſe that a portrait of the ſon of Pyrilampes was introduced there. For Pauſanias explains the picture by telling us, it ſhews that Theſeus eſtabliſhed a certain degree of equality amongſt the Athenians, though the common opinion was, that it repreſented Theſeus ſurrendering the adminiſtration of public affairs into the hands of the people, and inſtituting the Democratic form of government they continued to enjoy.

The laſt mention Pauſanias makes of a Demos repreſented by a ſtatue, was the work of Lyſon (*q*): it was placed in the council-hall of the Five Hundred, where the moſt important deliberations of the ſtate were held. This ſtatue was accompanied by two others, one repreſenting Jupiter, the giver of ſalutary councils, the other was Apollo. The portraits of their law-givers were alſo painted here; and in all this there appears the ſtricteſt propriety, provided we allow the ſtatue of the Demos to be a perſonification of the people: but there will ſurely appear ſomething ridiculous in it, if we figure to ourſelves this venerable ſenate, introducing among ſuch company, and into this place of ſolemn debate, the ſtatue of a youth diſtinguiſhed for nothing but his beauty and his having been the minion of Pericles. I may add to this, what is indeed more concluſive than all I have ſaid, Pliny acquaints us in unequivocal terms, that a repreſentation of the Athenian people (*r*) was painted by Ariſtolaus, and another by Parrhaſius.

From

(*l*) Pauſan. Attica, c. i. p. 4.

(*m*) Diodorus Siculus, lib. XVI. c. vii. death of Mauſolus; and c. viii. death of Artemiſia.

(*n*) Pauſan. Eliac. c. xx. p. 429.

(*o*) Thucyd. lib. II. c. lxv.

(*p*) Pauſan. Attic. c. iii. p. 9.

(*q*) Pauſan. Attic. c. iii. p. 10.

(*r*) Pauſiæ filius et diſcipulus Ariſtolaus, e ſeveriſſimis pictoribus fuit

From all this I muſt conclude, that Demos, ſpoken of as a ſtatue or a picture, does not, as the note intimates, always mean the beautiful Athenian, the ſon of Pyrilampes; but that, on the contrary, it never means him, nor any other. It was always an allegorical repreſentation, either of the people collectively, or of ſome particular Demos or Attic townſhip; juſt as we ſee at preſent ſtatues and pictures perſonifying the cities of Venice, Florence, Antwerp, London, Amſterdam, &c. or as the figure of Britannia is underſtood to repreſent the ſtate of Britain.

ſuit, cujus ſunt Epaminondas, Pericles, Medea, Virtus, Theſeus, imago Atticæ plebis, &c. Plin. Nat. Hiſt. lib. XXXV. c. xi.

Ariſtolaus, the ſon and diſciple of Pauſias, was claſſed among the moſt correct painters: of his hand are Epaminondas, Pericles, Medea, Virtue, Theſeus, the repreſentation of the Athenian people, &c. This laſt ſeems to be that ſecond mentioned by Pauſanias.

The Demos painted by Parrhaſius celebrated for its ingenuity, was a ſatirical performance, ridiculing the variable and inconſtant humour of the Athenians: we do not read they were offended at it. Plin. lib. XXXV. c. x.

CHAP-

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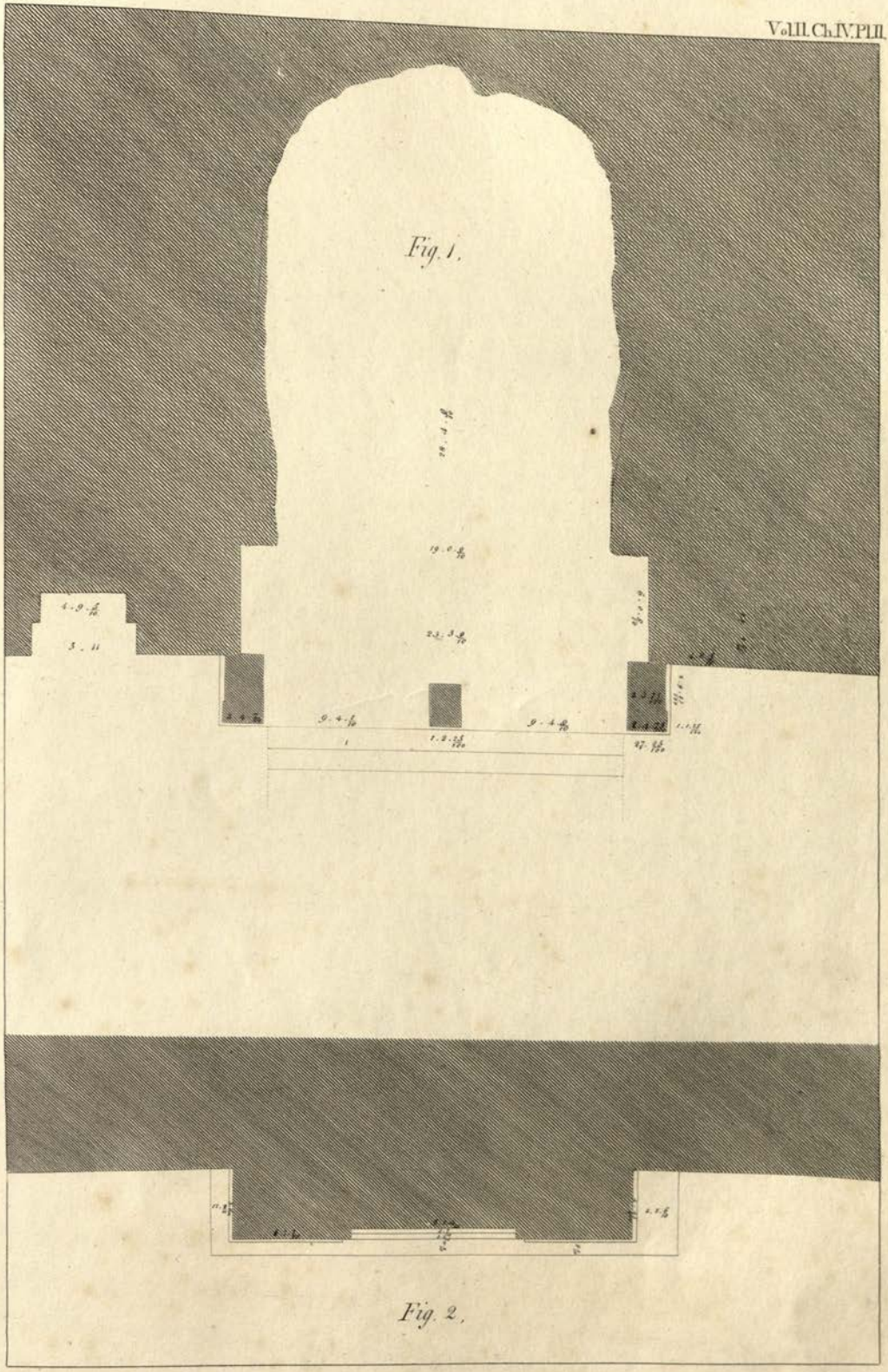
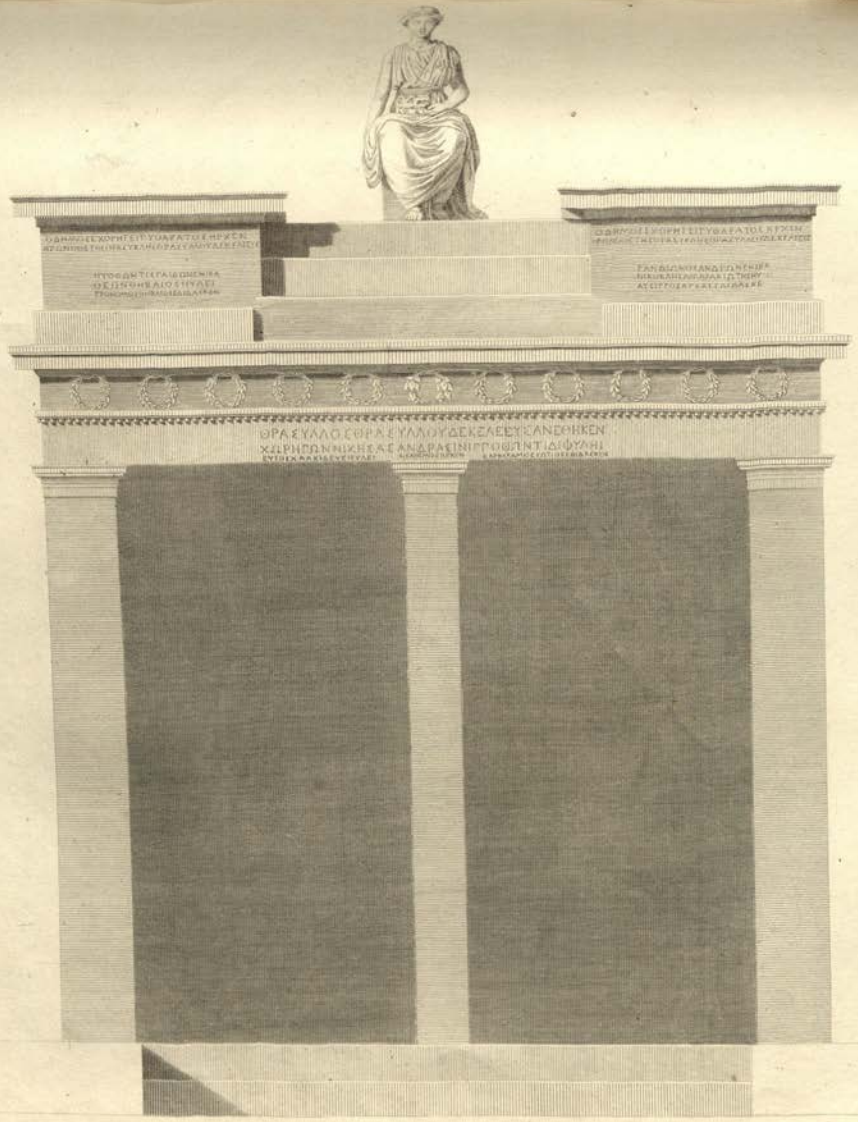


Fig. 1.

Fig. 2.



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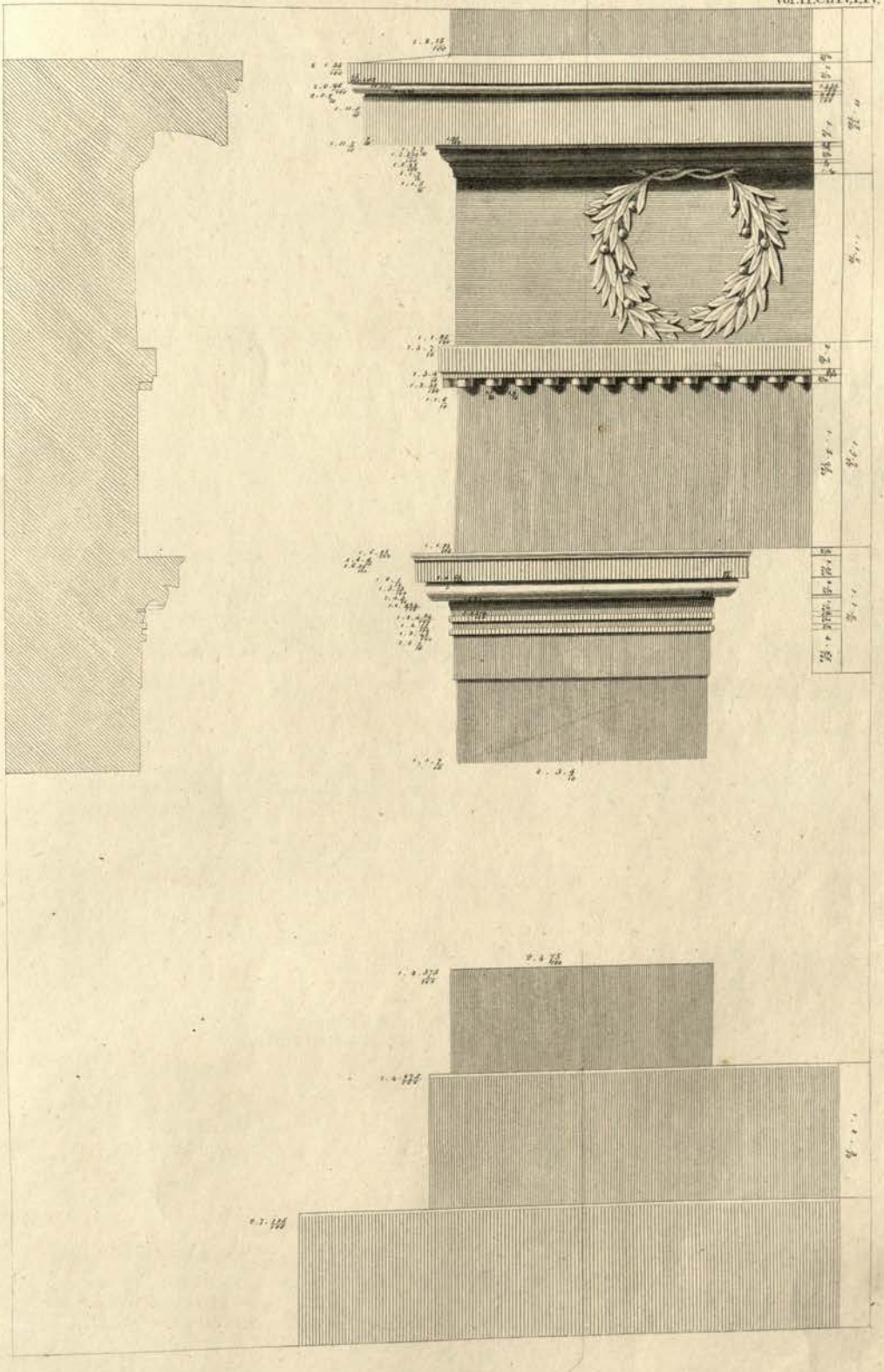

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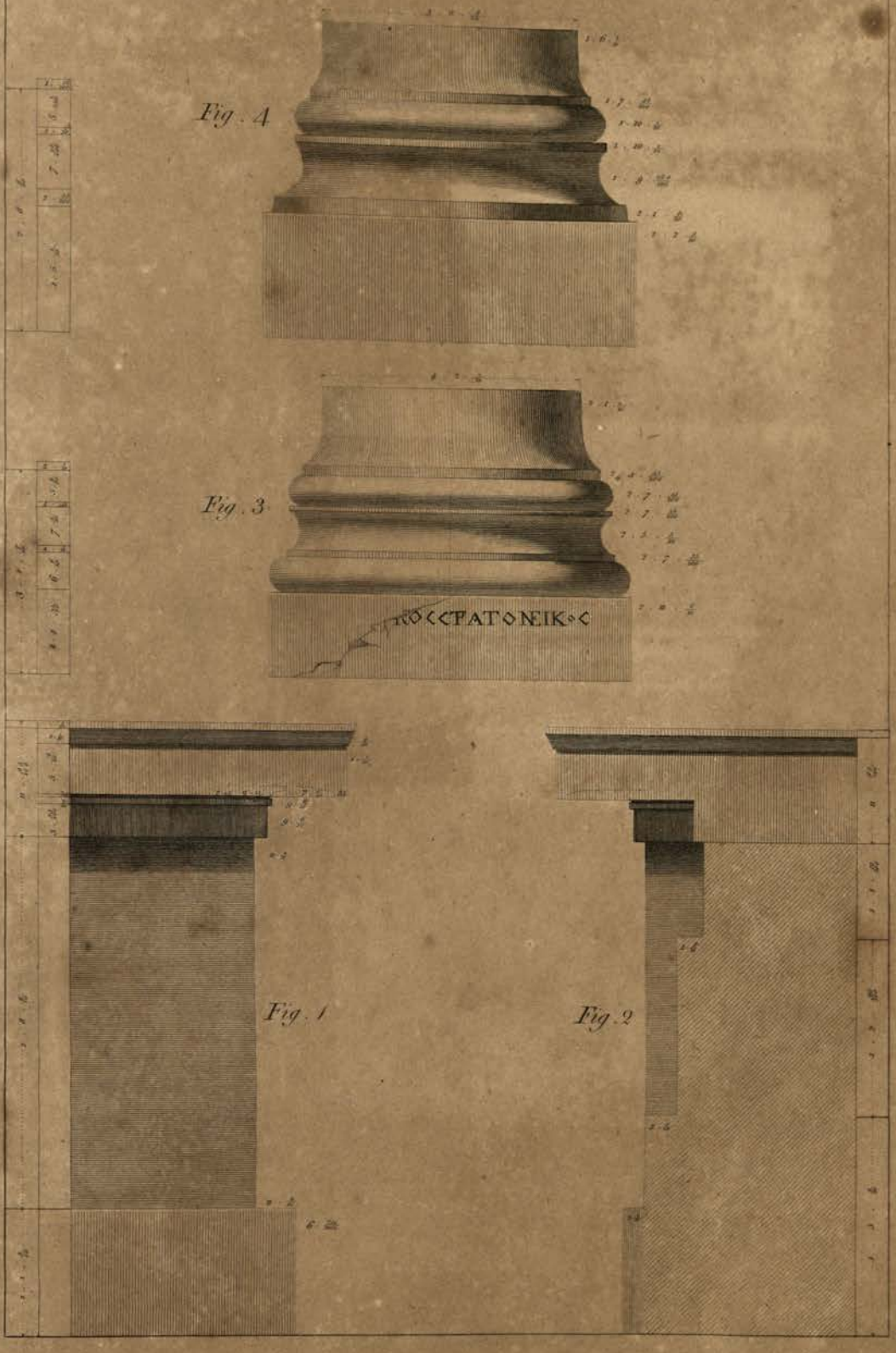

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CHAPTER V.

Of the Propyléa.

THE ignominious death of Bechir (*a*), the Kiſlar-Aga, happened while Mr. Revett and I were at Athens; and the diſturbances it occaſioned in ſeveral parts of the Turkiſh empire, extended to that place. The Vaiwode or Governor there, who was a creature of this Bechir, on receiving the news of his patron's fate, fled precipitately from the city, but was purſued, and brought back a priſoner. Another Vaiwode was appointed, who ſoon rendered himſelf odious by his tyranny and rapacity.

Having been guilty of many enormities, a deputation of the principal inhabitants waited on him, with a remonſtrance againſt his exactions, many of whom he cauſed to be murdered on the ſpot; thoſe who eſcaped were inſtantly joined by the diſcontented, who formed a numerous body, and with great fury attacked the tyrant in his palace, to which, after a ſharp conteſt, they ſet fire. The Vaiwode fought his way through the incenſed multitude, and took refuge in the fortreſs, where he was cloſely beſieged; till on the arrival of ſome troops ſent by the Baſhaw of Negropont to quiet theſe commotions, he was delivered up to them a priſoner, and carried off in chains.

The commencement of theſe diſturbances alarmed and interrupted us; and the inſolent rapacity of our conſul, a Greek, in whoſe houſe we lodged, drove us from Athens before we had completed all we had intended to perform; for there ſtill remained the Propyléa and the Arch of Adrian to examine and delineate: of theſe we more particularly regretted the Propyléa.

(*a*) Bekir, the Kiſlar Aga, or chief of the black eunuchs, and favourite of Sultan Mamoud, was a black ſlave, native of Borneo, about thirty-three years of age. This ſlave, ignorant, and in the higheſt degree daring, avaricious, and inſolent, governed the Turkiſh empire during the ſpace of ſix years almoſt without controul. The Sultan was at laſt conſtrained to ſacrifice him to the reſentment of his people: he was put to death, and his body for three days lay naked on the ſea-ſhore, expoſed to public view, and public execration.

It ſeems proper in this place to obſerve, that the revenues of Attica belong to the Kiſlar Aga, being part of his appenage, and that the Vaiwode is appointed by him.

The elegant and learned Society of Dilettanti, in the year 1764, employed Meſſieurs Revett, Pars, and Chandler, to viſit and deſcribe ſome of the moſt celebrated antiquities of Aſia Minor. A ſpecimen of what they performed there was publiſhed ſoon after their return (*b*); a work which does great honour to the good taſte and liberality of the Society, and to the abilities of the artiſts they employed.

From Aſia Minor the above-named gentlemen, in their way homeward, paſſed through Attica and the Peloponneſus. At Athens they ſtopped for ſome time, and made drawings of ſeveral antiquities, which, during my expedition to that city with Mr. Revett, in the year 1751, we had been prevented from attempting. Theſe drawings being the property of the Dilettanti, it is owing to the generoſity of that learned and liberal Society, that this ſecond volume is enriched with the Propyléa, and that it now contains every example of ancient art and magnificence which is at preſent to be found in the Acropolis of Athens.

The architectural plates are engraved from drawings, the accuracy of which will not be doubted, when it is known they were made by my old fellow-traveller Mr. Revett. The baſſo relievos are copied from very elegant ſketches deſigned by the late Mr. Pars, whoſe premature death, while he aſſiduouſly cultivated at Rome a moſt promiſing genius, will make his loſs long regretted by thoſe who ſhall ſee his works. The view of the Propyléa is engraved from a drawing alſo made by Mr. Pars on the ſpot.

As I was not preſent at the admeaſurements taken, and the reſearches made there by thoſe gentlemen, I have little opportunity of ſaying any thing new on the ſubject, or of making any remark that has not already appeared in the relations of other travellers. The prints form the valuable part of this chapter: in my attempt to illuſtrate them I ſhall principally have recourſe to Meurſius, who, in his treatiſe on the Acropolis of Athens (*c*), has with his accuſtomed diligence collected from ancient authors many particulars belonging to this building: ſuch of his quotations as apply moſt aptly to the ſubject I ſhall here tranſcribe, beginning, as he does, with Pauſanias, who ſays, "There "is only one entrance to the Acropolis, it being in every remaining part of its circuit a precipice, "and fortified with ſtrong walls. This entrance was fronted by a magnificent building, called the "Propyléa, covered with roofs of white marble, which ſurpaſſed for beauty, and the dimenſions of "the marble, all that he had before ſeen."

Meurſius next informs us from Plutarch (*d*), that this building was begun during the adminiſtration of Pericles, and that it was finiſhed in five years, Mneſicles being the architect. He afterwards cites Harpocration (*e*), by whom we are told, the Propyléa were begun when Euthymenes was Archon (*f*), Mneſicles being the architect; that the building was finiſhed in five years, at the expence of two thouſand and twelve talents (or very nearly 464,000l. ſterling); and that the gates were five by which you entered the Acropolis.

Before the Propyléa ſtand two lofty piers, on each of which was placed an equeſtrian ſtatue. Pauſanias, ſpeaking of them, ſays, he is not clear whether they repreſented the ſons of Xenophon, or whether they were fancy-figures placed there merely for ornament. It ſhould however be obſerved, that whatever might originally have been the intention of theſe figures, one of them appears,

(*b*) Ionian Antiquities, &c. by R. Chandler, M.A. F.S.A. N. Revett, architect, and W. Pars, painter.

(*c*) Meurſii Cecropia ſive de Arce Athenarum, c. vi.

(*d*) Plutarch, in the life of Pericles.

(*e*) In voce Propylaia.

(*f*) Euthymenes was Archon in the fourth year of the LXXXVth Olympiad, or 435 years before Chriſt.

by

by an inſcription ſtill legible, to have been transferred to M. Agrippa (*g*), as the other probably was to Auguſtus: a mode of flattery not unfrequently, and we may therefore ſuppoſe not unſucceſsfully, practiſed by the Athenians, in their ſtate of humiliation under the Roman government.

On the right of the Propyléa was the temple of Victory without Wings, whence is a proſpect of the ſea: from this place it was ſaid that Ægeus threw himſelf down headlong, and died (*b*). On the left of the Propyléa was an edifice adorned with paintings, the work of Polygnotus, of which, ſays Pauſanias, though ſome are effaced by time, there ſtill remained Diomedes and Ulyſſes, the one bearing off the bow and arrows of Philoctetes from Lemnos, the other the Palladium from Troy. There were alſo Oreſtes ſlaying Ægiſthus, and Pylades encountering the ſons of Nauplius, who come to ſuccour Ægiſthus; Polyxena at the ſepulchre of Achilles, about to be ſacrificed; and Ulyſſes addreſſing himſelf to Nauſicaa and her maidens, as deſcribed by Homer. Several other pictures in the ſame place are deſcribed by Pauſanias.

Theſe three contiguous buildings originally formed one front, occupying the whole breadth of the rock from ſide to ſide at its weſtern end, ſo that the only admiſſion into the Acropolis was through the middle building, the five gates of which are ſtill remaining, and prove it to have been the Propyléa. Here we muſt ſuppoſe the Hermes Propyléus was placed, and perhaps the Graces, a piece of ſculpture by the hand of Socrates, in which that celebrated philoſopher, deviating from the practice of the ſculptors who preceded him, had repreſented them not naked, but cloathed. Other ſculptures are alſo mentioned by Pauſanias that ſeem to have decorated this ſtately entrance.

When the Turks ſeized on Athens, they added to the fortifications two batteries, which occupy all the ſpace between the piers abovementioned, and entirely conceal the ancient approach. They moreover cloſed up, with walls very rudely wrought, the ſpace between the ſix columns in front of this building, which by that means was ſufficiently ſecured, and became their principal magazine of military ſtores. The ancient entrance into the Acropolis being thus ſhut up, the preſent entrance was opened, by demoliſhing the back part of the edifice decorated with the paintings juſt before mentioned: ſo that when Wheler and Spon entered the Acropolis, it was not by the way Pauſanias has deſcribed, but by the preſent road; and of conſequence the Propyléa, with the two contiguous buildings, were on their left hand, and a little Ionic temple, now utterly demoliſhed, was on their right: this laſt therefore they, adverting to the words of Pauſanias already quoted in note *b*, miſtook for the temple of Victory without Wings (*i*), when it ſhould rather ſeem to have been one of the buildings noticed by Pauſanias in his way from the temple of Æſculapius to the Propyléa: for although the preſent fortifications encloſe the ſpot it ſtood on, it was not within the ancient walls

(*g*) Ο ΔΗΜΟΣ
ΜΑΡΚΟΝ ΑΓΡΙΠΠΑΝ
ΛΕΥΚΙΟΥ ΥΙΟΝ
ΤΡΙΣ ΥΠΑΤΟΝ ΤΟΝ ΓΑΙΟΥ
ΕΥΕΡΓΕΤΗΝ.

See Dr. Chandler's Travels in Greece, p. 43, and his Inſcript. Ant. p. 52. A very learned friend has ſuggeſted to me, that inſtead of ΤΟΝ ΓΑΙΟΥ we ſhould read ΤΟΝ ΕΑΥΤΟΥ, which is indeed, as he obſerved, almoſt invariably the common formula.

(*b*) Τῶν δὲ προπυλαίων ἐν δεξιᾷ, Νίκης ἐστὶ ἀπτέρου ναός.
Pauſ. Attic. c. xxii. p. 52.

On the right of the Propylæa is the temple of Victory without Wings.

Ægeus, they ſay, caſt himſelf down from hence, and expired, at the ſight of the black ſails, which his ſon Theſeus forgot to change, when having ſlain the Minotaur, he returned victorious from Crete. In memory of the event, a temple was afterwards erected here, and a figure of Victory was placed in it: this figure, contrary to the uſual practice, was repreſented without wings, becauſe the fame of this exploit did not arrive at Athens before Theſeus himſelf who had atchieved it.

(*i*) After we had paſſed this gate we were quite within the Acropolis, where the firſt thing we obſerved was a little temple on our right hand, which we knew to be that dedicated to Victory without Wings: it is built of white marble, with one end near the wall.—It is not above fifteen feet long, and eight or nine broad, but of white marble, with channeled pillars of the Doric (he ſhould have ſaid Ionic) order. The architrave (he ſhould have ſaid frieze) has a baſſo relievo on it of little figures well cut. Wheler, p. 358.

Spon is more correct, when, ſpeaking of this temple, he ſays, "Ce "temple eſt d'ordre Ionique, avec de petites colonnes cannelees, et la "friſe chargée d'un bas relief de petits figures d'aſſez bonne main." He had before ſaid, "Ce petit temple eſt donc celuy que Pauſanias ap"pelle le temple de la Victoire ſans Ailes." Spon, tome II. p. 130.

of

of the Acropolis, but in the ſituation where Ulpian ſeems to place the temple of Aglauros (*k*). It has been adorned with baſſo relievos on the frize, the remaining fragments of which are copied in the two laſt plates of this chapter; the firſt of which repreſents the battle of the Athenians and the Amazons, the other an encounter of armed men, in which ſeveral are ſlain: in this laſt no particulars are expreſſed that can enable us to decide what hiſtorical fact it refers to, though perhaps it may be the battle in which Eumolpus and his ſon were ſlain. The ſubjects of theſe ſculptures are ſuch as we ſhould not have expected to find on a temple dedicated to a lady, but the ſtory of Aglauros, as given by Ulpian, will perhaps ſhow them to have been ornaments not deſtitute of propriety in that place.

She was a heroine: for when the Athenians were engaged in an unſucceſsful war, and the oracle of Apollo pronounced, that if any one would freely ſuffer death for the proſperity of the city, it ſhould enſure ſucceſs to their arms. On this Aglauros voluntarily caſt herſelf down the precipice, on the brink of which this temple was afterwards erected to her honour, and generouſly gave her life to ſave her country. Here it was that every Athenian youth, when arrived to a certain age, took a ſolemn oath to lay down his life in defence of his country, its religion, and its laws, whenever occaſion ſhould require it, taking to witneſs Aglauros, Enyalius, Mars, and Jupiter.

I am aware of the confuſion and contradictions we find in the different relations of this very ancient legendary tale concerning Aglauros, which, like others current among the Athenians, was doubtleſs meant to inculcate the duty of ſacrificing every conſideration, and life itſelf, for the public good. Here it has no other buſineſs than to aſcertain the ſituation of the temple of Aglauros, which it ſeems pretty clearly to point out.

PLATE I.

A view of the Propyléa, and the two contiguous buildings, in their preſent ſtate, taken from the ſituation of the little Ionic temple of Aglauros, marked D in the following plate.

The building on the left hand is the temple of Victory Apteros; that in the middle is the portico of ſix columns; and that on the right is the building which was decorated with the paintings of Polygnotus.

PLATE II.

The plan of the Propyléa.

A. The Propyléa properly ſo called; a, b, c, d, e, the five gates or entrances into the Acropolis.

B. The temple of Victory without Wings.

C. The edifice anciently adorned with the paintings of Polygnotus.

(*k*) Πολέμου συμβάντος παρ' Ἀθηναίοις, ὅτε Εὔμολπος ἐστράτευσε καὶ Ἐρεχθέως, καὶ μαντευομένου τότε. ἔχρησεν Ἀπόλλων, ἀπαλλαγήσεσθαι, ἐάν τις ἀνέλῃ ἑαυτὸν ὑπὲρ τῆς πόλεως. ἡ τοίνυν Ἄγραυλος ἐκοῦσα αὐτὴν ἐξέδωκεν εἰς θάνατον. ἔρριψε γὰρ ἑαυτὸν ἐκ τοῦ τείχους. εἶτα ἀπαλλαγέντες τοῦ πολέμου, ἱερὸν ὑπὲρ τούτου ἐστήσαντο αὐτῇ περὶ τὰ προπύλαια τῆς ἀκροπόλεως.

Ulpianus in Demoſth. de falſa leg.

The learned Dr. Chandler (Travels in Greece, p. 40) ſays, that Wheler and Spon, not attending enough to the paſſage in Pauſanias he has quoted, and to which they refer, *have miſtaken one wing for the other, ſubſtituting the right and left of the human body for the right and left of the Propyléa.* But in this the Doctor himſelf is miſtaken; it was the little Ionic temple above mentioned which they miſtook for the temple of Victory without Wings,—and the Propyléa, which ſome have called the arſenal of Lycurgus, Spon ſuppoſes to be the building adorned with paintings: Wheler indeed, after expreſſing his doubts on that head, ſurmiſes that it was the Propyléa.

D. The

D. The veſtiges of the little temple of Aglauros, miſtaken by Wheler and Spon for the temple of Victory without Wings.

E. The pier on which an inſcription is ſtill viſible in honour of M. Agrippa: it anciently ſupported an equeſtrian ſtatue.

F. The pier on which another equeſtrian ſtatue has been placed. On this Dr. Chandler has with great probability ſuppoſed an inſcription was made in honour of Auguſtus.

***. The preſent way to the interior part of the Acropolis. By this way Wheler and Spon, and all modern travellers, muſt have entered.

PLATE III.

The elevation of the Propyléa.

The temple of Victory without Wings; and,

The edifice formerly decorated with paintings.

PLATE IV.

The ſection of the Propyléa, with the front of the temple of Victory, and the pier on which the inſcription in honour of M. Agrippa may yet, though not without ſome difficulty, be traced.

PLATE V.

The flank of the Propyléa, with a tranſverſe ſection of the temple of Victory. Some traces of a building formerly adjoining to it, and the elevation of the pier inſcribed to Agrippa.

PLATE VI.

Fig. I. The capital, architrave, and frize of the front columns.
Fig. II. The upper part of the ſhaft of the Ionic columns.
Fig. III. The external cornice on the north ſide of this building.

PLATE VII.

Fig. I. The profile of the capital, on a larger ſcale.
Fig. II. Section of the annulets and fluting, on a ſtill larger ſcale.
Fig. III. Section of the beams which ſupported the ſoffite.
Fig. IV. A piece of external cornice, which perhaps was on the ſouth ſide.
Fig. V. Cornice on the eaſt ſide of the temple.

PLATE VIII.

Fig. I. The capital of one of the antæ, with a ſection of the architrave and frize.
Fig. II. The profile of the capital, on a larger ſcale.

PLATE IX.

Fig. I. The capital of one of the antæ, and the entablature of the temple of Victory without Wings.

Fig. II. Profile of ditto.

PLATE X.

Fig. I. Pilaſters on each ſide the windows within the temple of Victory.

Fig. II. Section of the aforeſaid pilaſters.

PLATE XI.

Fig. I. Half the capital of the columns belonging to the portico of the temple of Victory.

Fig. II. Section of the cornice on the wall connecting the Propyléa with the temple of Victory without Wings, and the temple oppoſite to it.

Fig. III. The capital and baſe of the pillar inſcribed to M. Agrippa, on which ſtood an equeſtrian ſtatue.

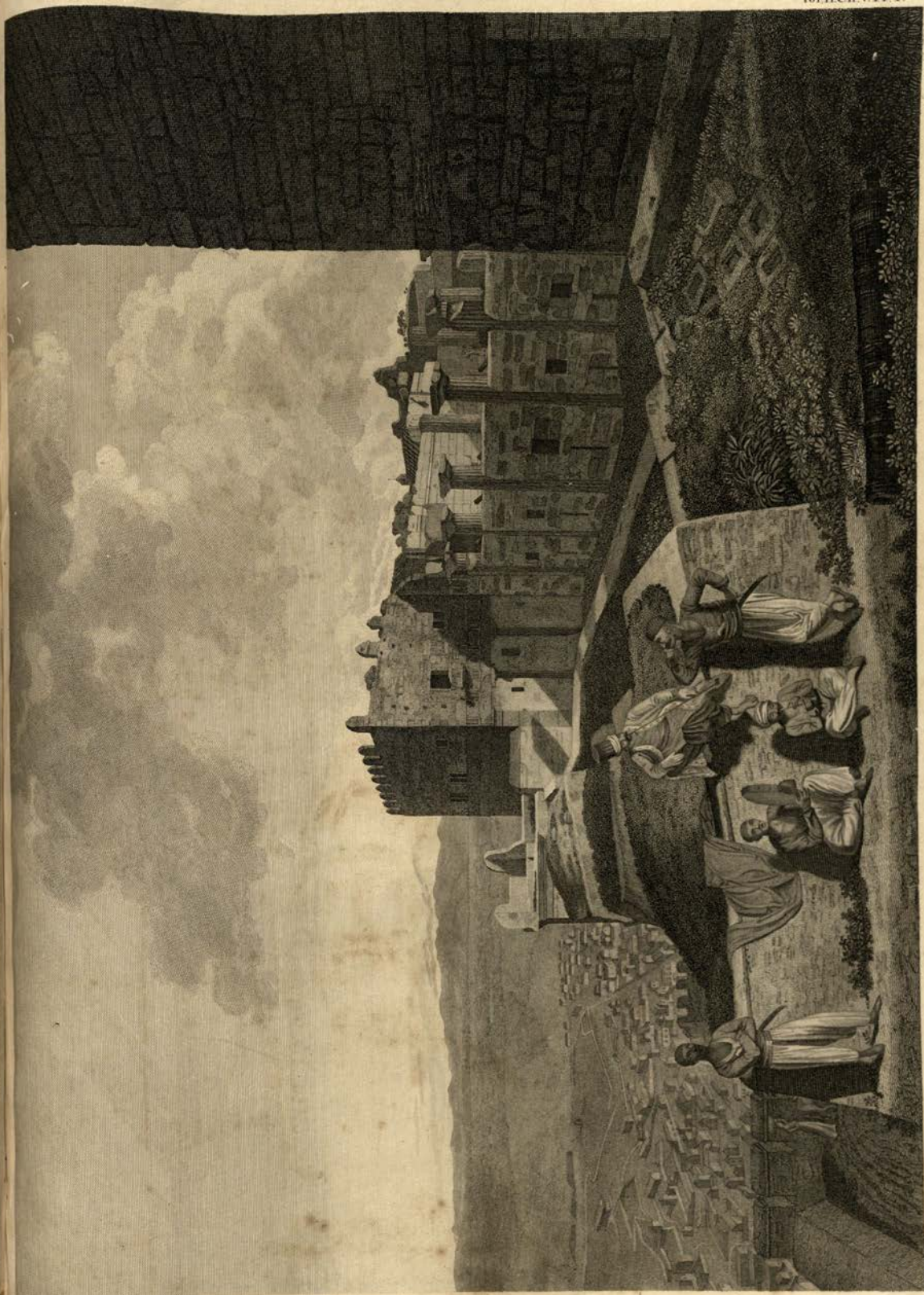
PLATE XII.

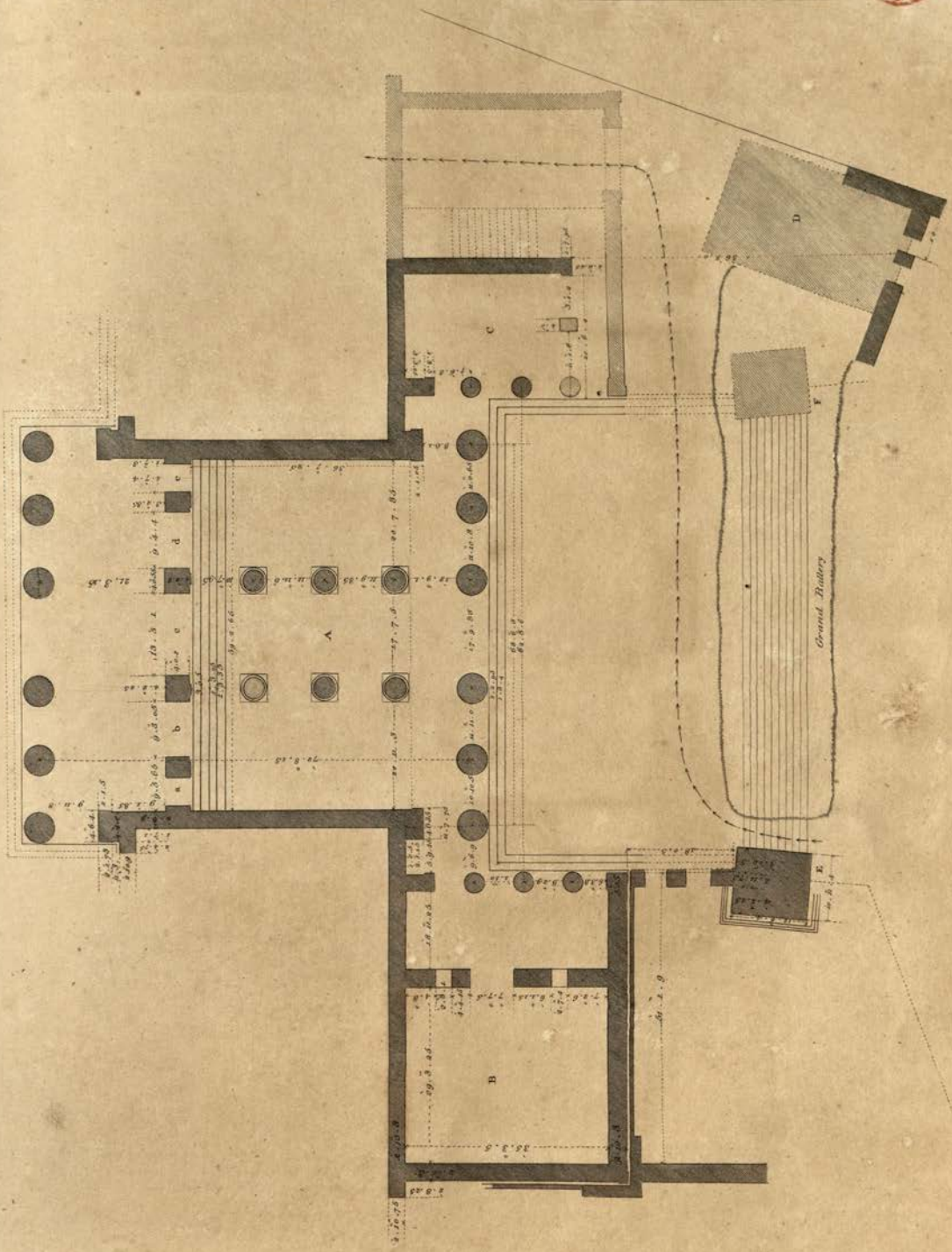
Two pieces of baſſo relievos, which appear to have belonged to the little Ionic temple above mentioned. The one repreſents a combat between the Athenians and Amazons. The other is alſo a combat; but I do not ſee any circumſtance introduced that may point out who are the parties engaged.

PLATE XIII.

A continuation of the baſſo relievos in the foregoing plate.

AN

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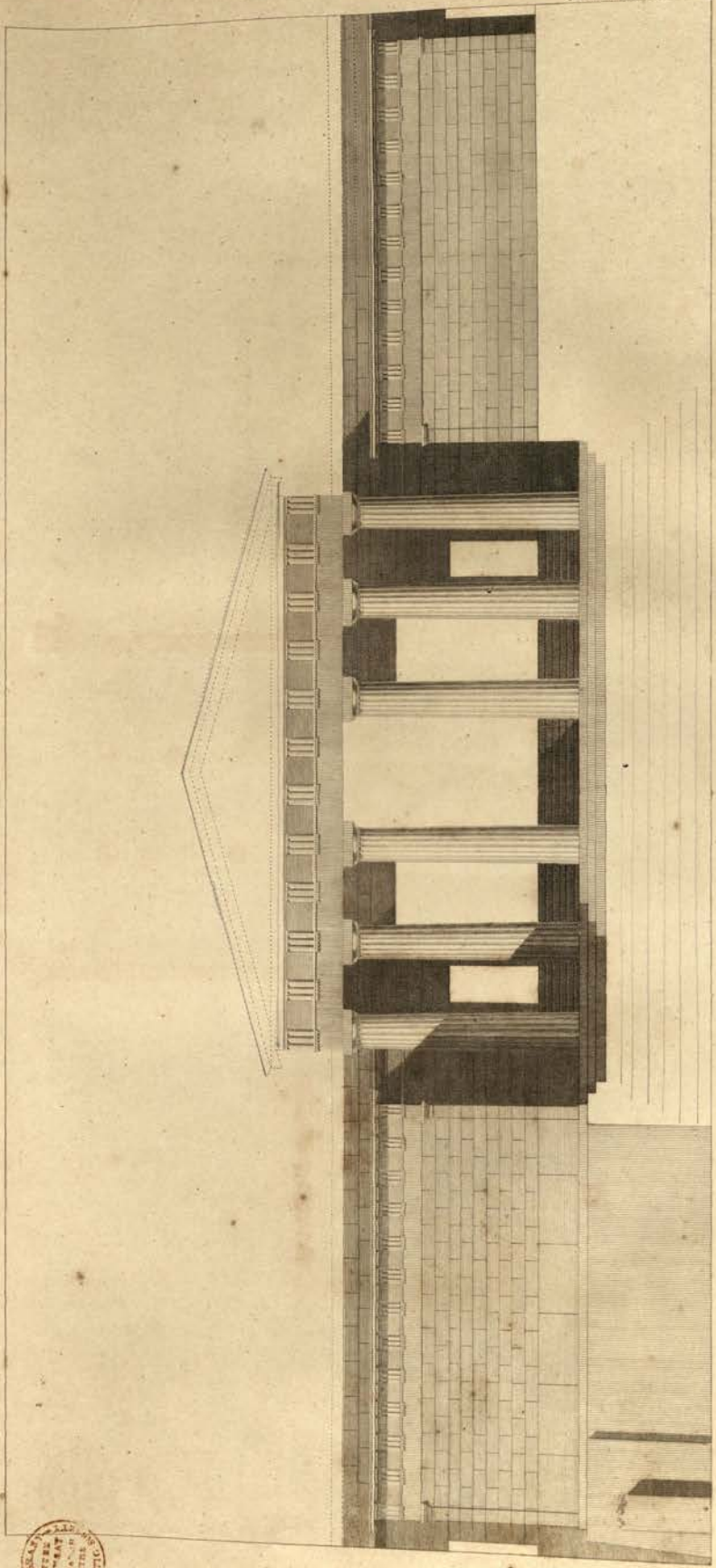

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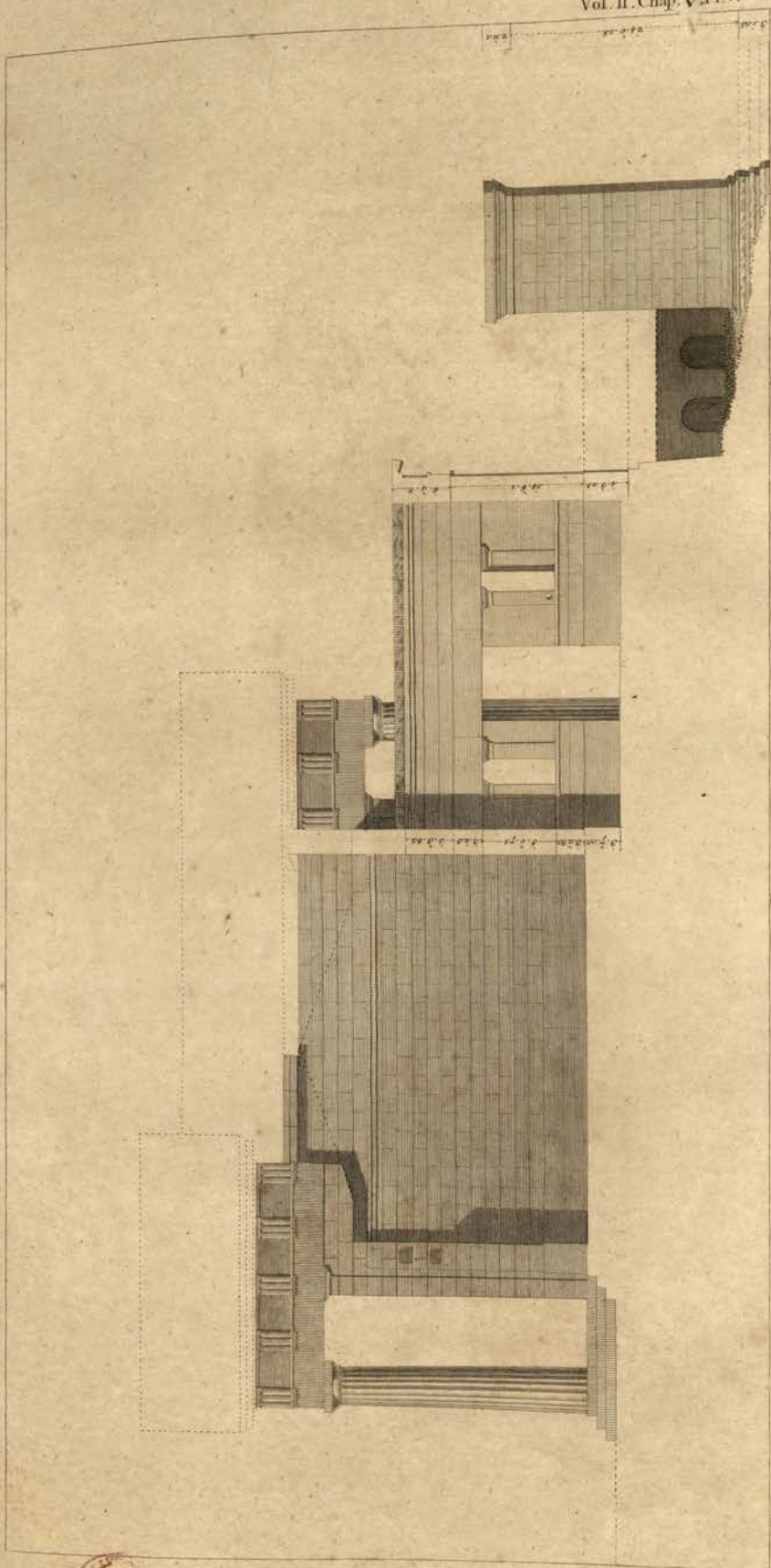

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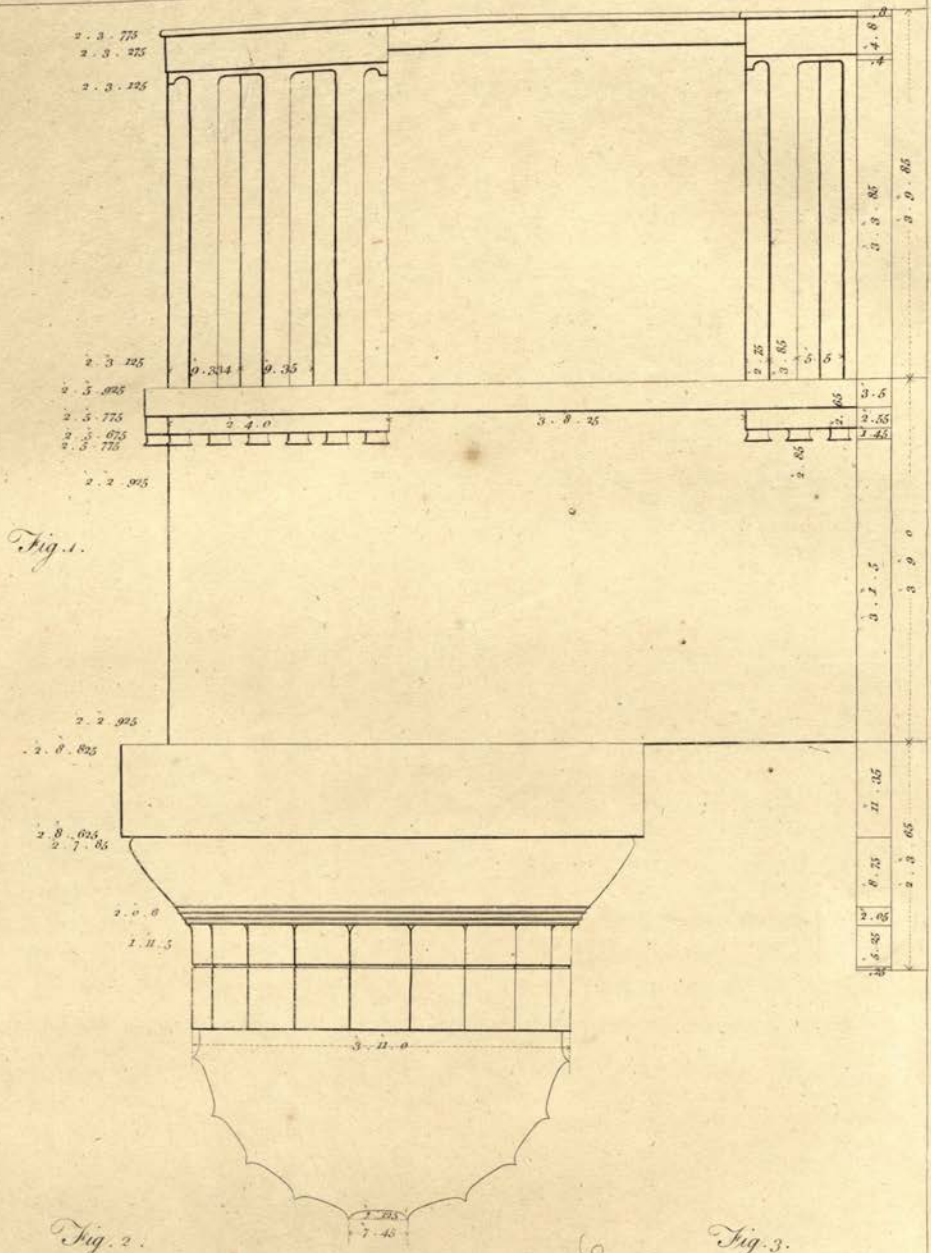

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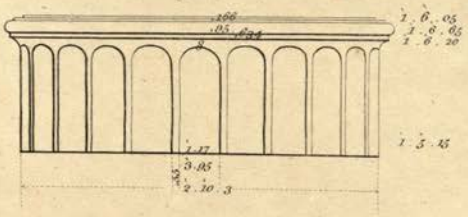

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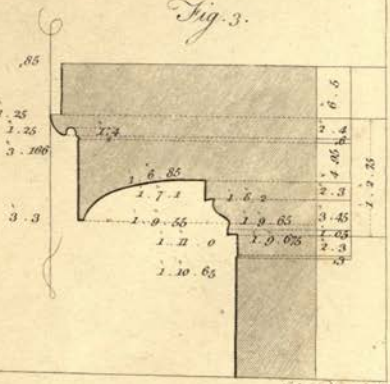
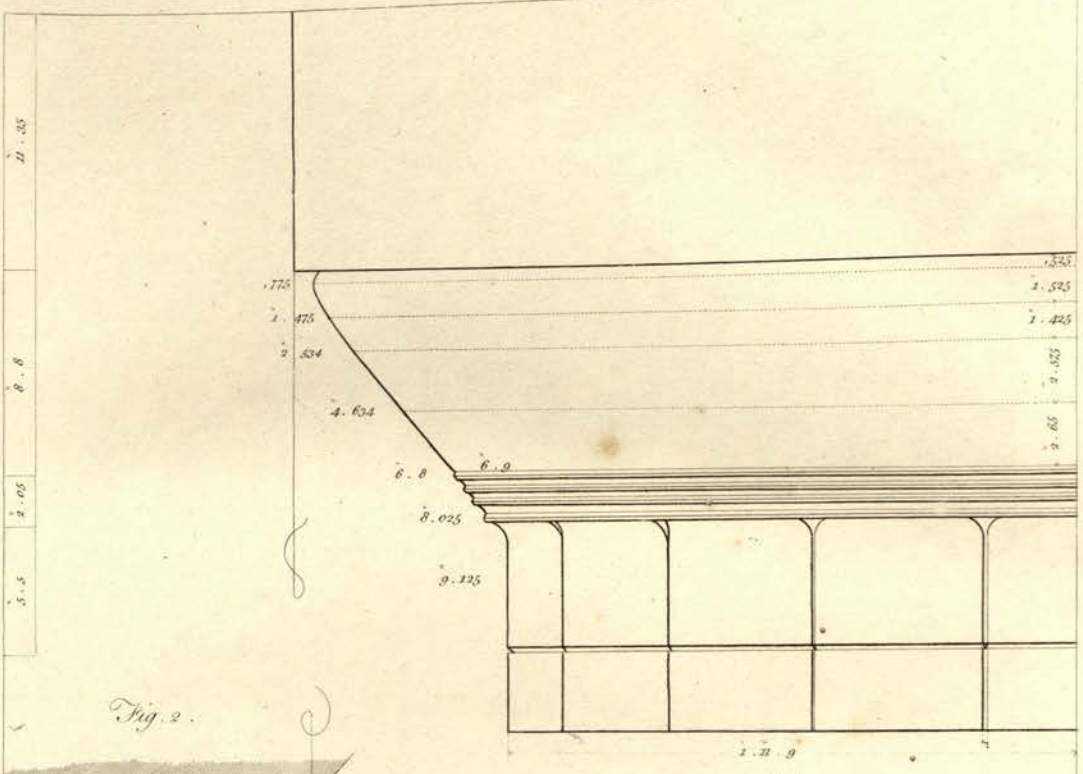


Fig. 3.

Jas. Newton sculpt.



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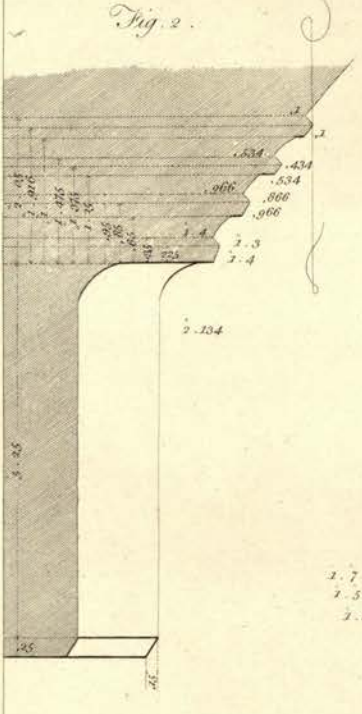

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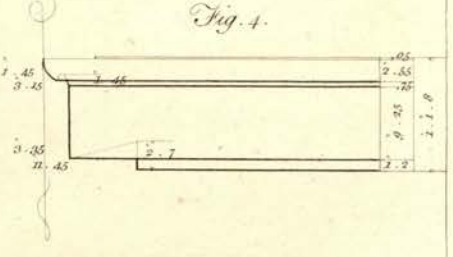

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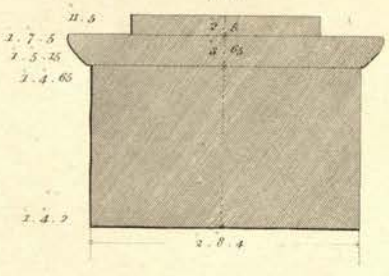

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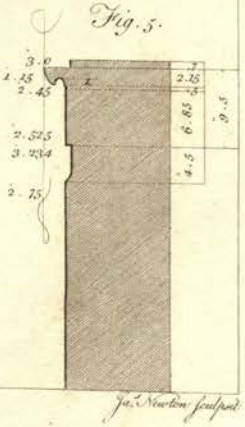

Fig. 5.

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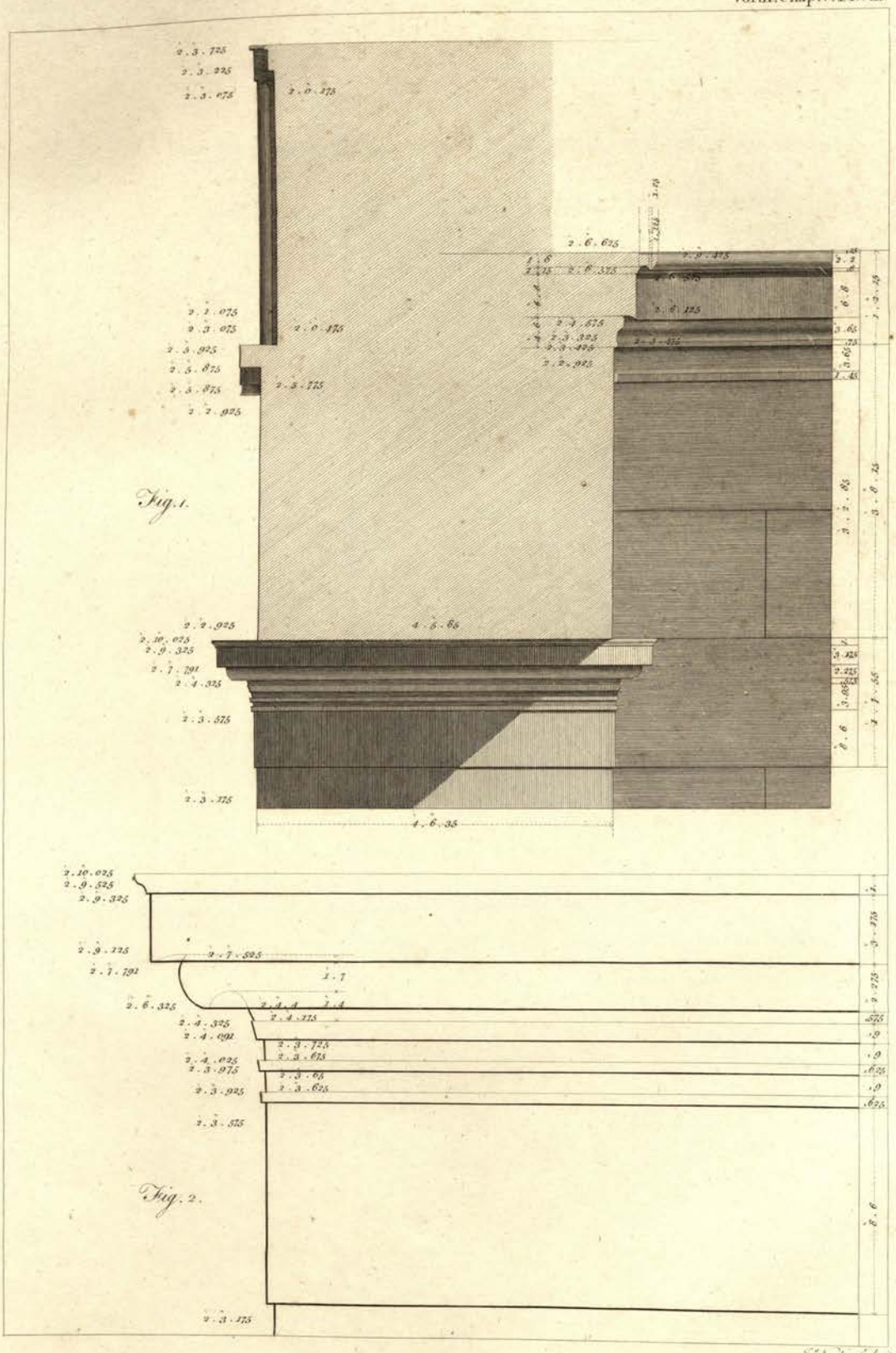

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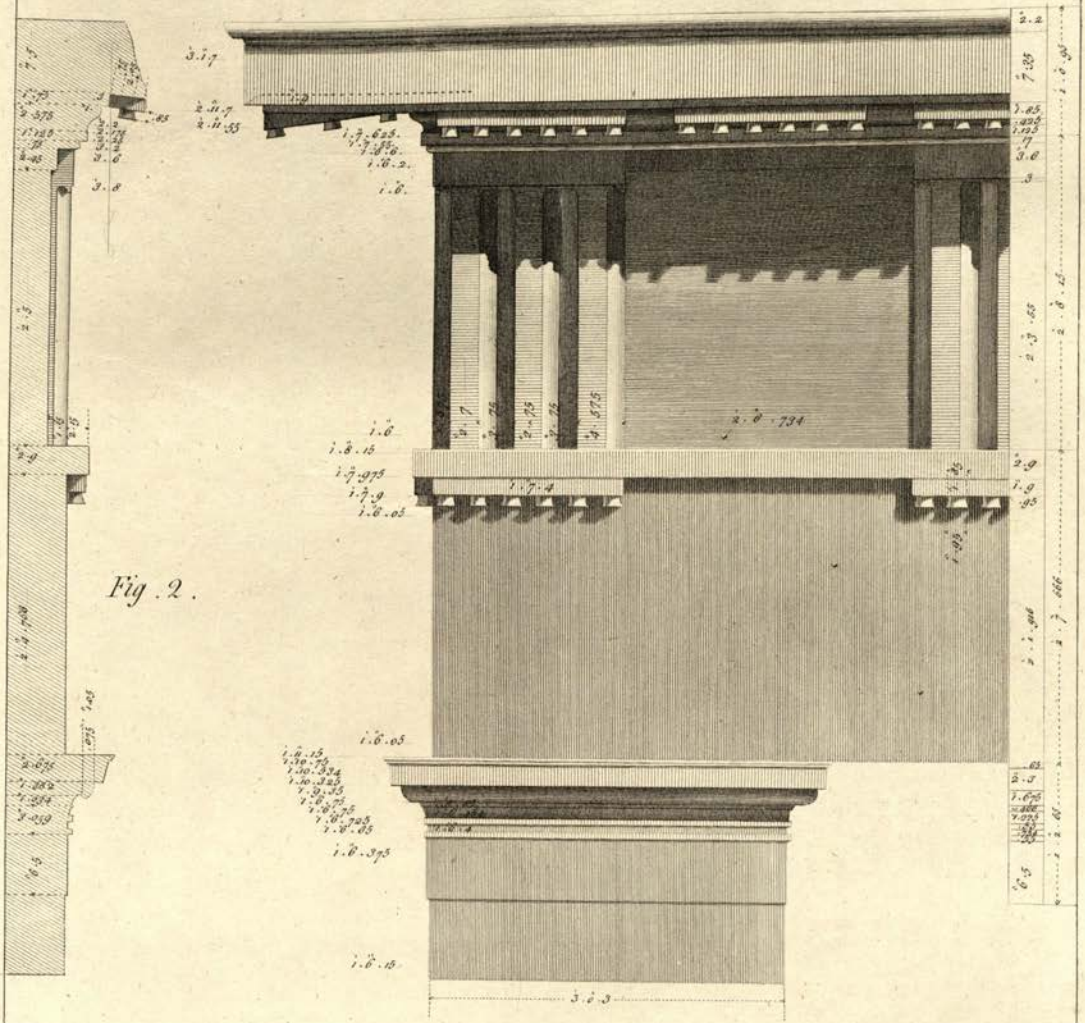

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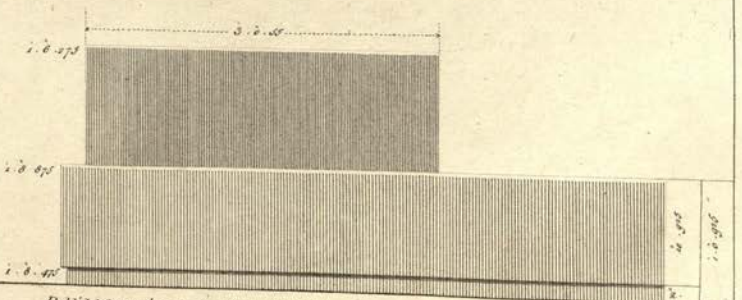

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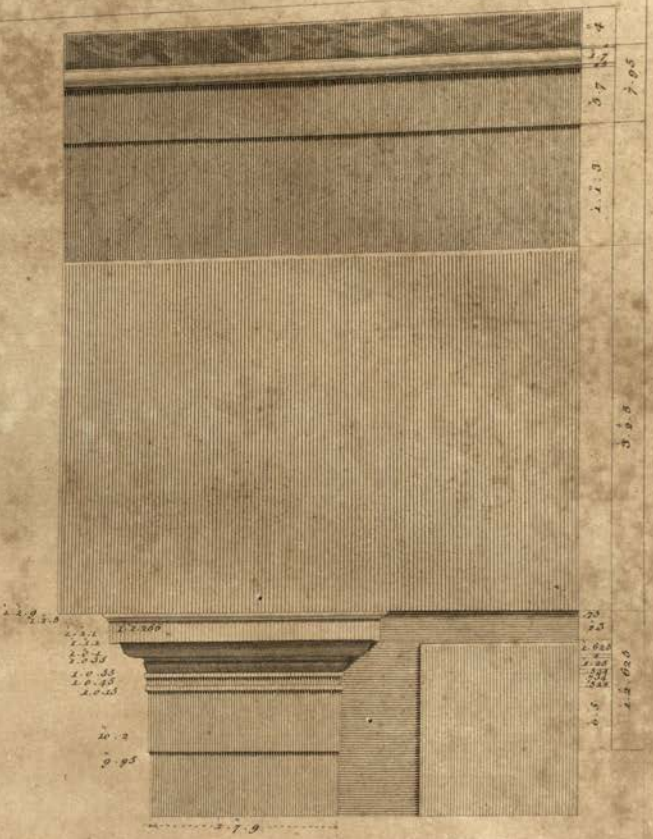

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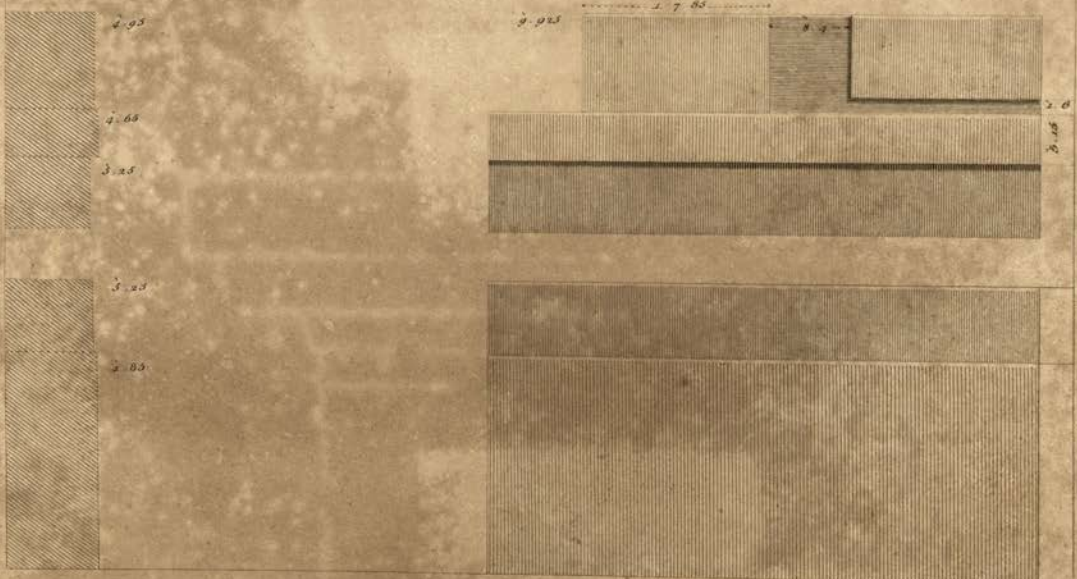

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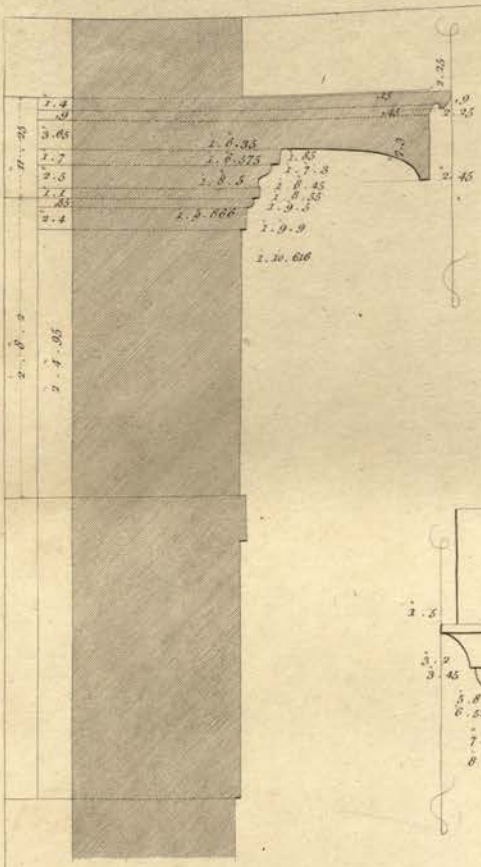

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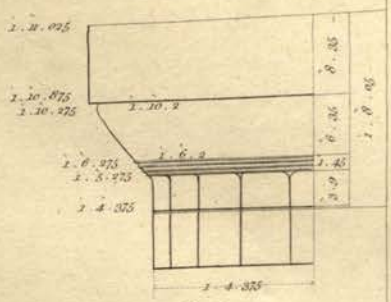

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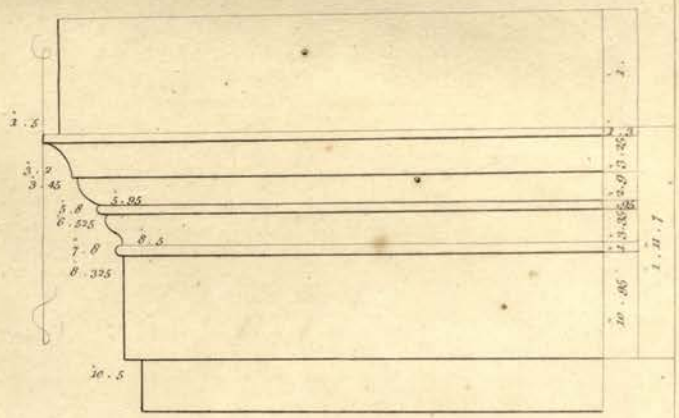

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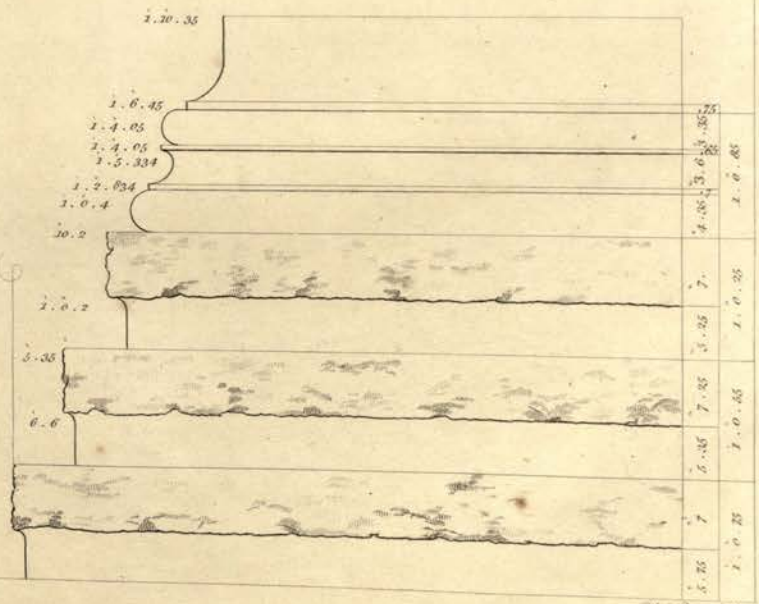

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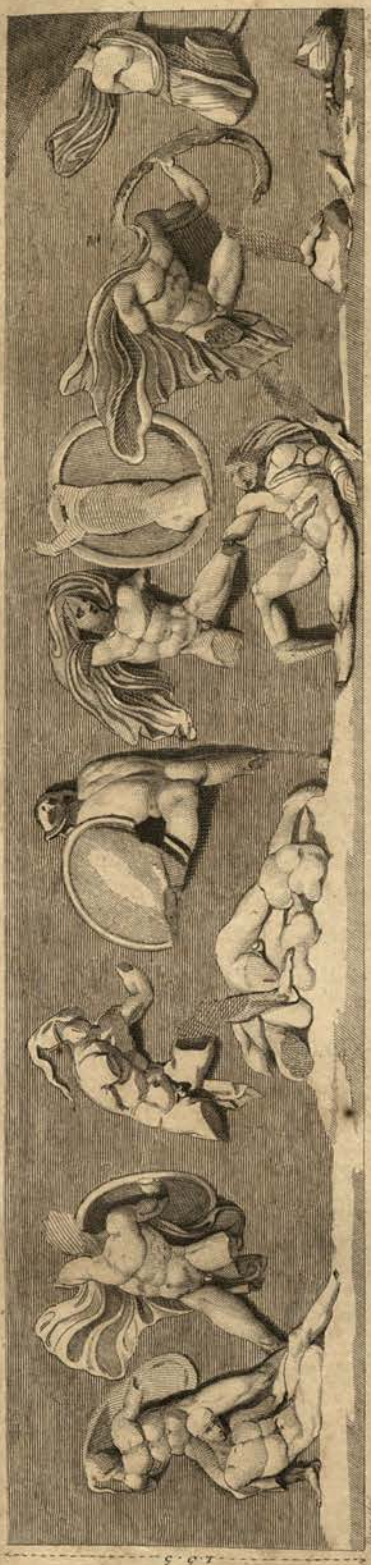

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AN EXPLANATION OF THE VIGNETTES IN THIS SECOND VOLUME.

THE vignette on the title-page exhibits medals of three Attic demos's or townſhips, Marathon, Praſiæ, and Rhamnus: the principal is that of Marathon. On the face of this medal is the head of Minerva, particularly remarkable for that her helmet is faſhioned into the portrait of the God Pan, to whoſe aſſiſtance the Athenians gratefully attributed a ſhare of their ſucceſs againſt the Perſians in the glorious battle of Marathon. On the reverſe of this medal is the owl, ſo frequent on the medals of Athens: it is encompaſſed by a garland of olive. On one ſide of the owl is the letter M, and on the other is the letter A, which, I am perſuaded, were meant to indicate the name of the demos, where this medal was coined.

It is remarkable, that near Marathon there is a cavern or grotto ſacred to Pan, which is mentioned by Pauſanias, deſcribed by Dr. Chandler, and celebrated in a Greek epigram publiſhed by Mr. Spence in his Polymetis.

The other two medals have induced me to make a digreſſion touching the ſituation of the demos's where they were coined.

On the eaſtern coaſt of Attica, looking towards the Cyclades and the Ægean ſea, is the entrance of a ſpacious haven, which, by a long narrow ridge of rock, ſtretching nearly eaſt and weſt, is ſeparated into two commodious harbours. That towards the north, into which you firſt enter, is called Porto Raphti, probably the ancient Alai Araphonides. The other harbour, now called Praſſa, was apparently the ancient Praſiæ: ſome ſcattered fragments of ruin on the ſouthern ſhore, point out its former ſituation. From this place Eriſichthon, who was the ſon of Cecrops, and who firſt occupied Delos, and built the temple of Apollo there, ſailed in the ſhip Theoris with preſents to that divinity; and returning from one of his expeditions there, died at ſea, and was buried at Praſiæ, where he had a monument erected to him, as Pauſanias relates; and here likewiſe was a temple of Apollo, where the myſtical preſents from the Hyperboreans were annually received, and were tranſmitted in the Theoris from hence to Delos.

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In the left-hand corner of the vignette is the face of a medal which I ſuppoſe coined at Praſiæ: on it is a head of Cybele crowned with towers, whence I am induced to believe, that a temple of this Goddeſs alſo was here, although Pauſanias has omitted to mention it. On the reverſe of this medal, which is in the right-hand corner, is impreſſed a ſhip, probably the the Theoris: over it are the characters ΠΡΑΣ, apparently meant to expreſs the name of this demos.

I might have obſerved in the beginning of this article, that on entering the northern harbour our attention was excited by two ſmall inſulated rocks, on each of which is a mutilated ſtatue of pure white marble; indeed ſo mutilated and defaced, that I was unable to ſatisfy myſelf what divinities they were intended to repreſent. The largeſt, which is really of coloſſal ſize, has probably been a Neptune, or an Apollo, although at preſent it is ridiculouſly called O Raphti, or the Taylor. The figure on the other rock is much leſs: it repreſents a female, but whether a Thetis or a Diana, it is called E Raphti Poula, or the Taylor's Daughter; and both probably owe their preſent name to the demos Araphen, formerly ſituated, I ſuppoſe, on the ſhore of this harbour.

The little medal in the middle of this lower range is impreſſed with a monogram formed like an R, and with a ſprig of buckthorn, which in my medal was but badly preſerved. This, I ſuppoſe, was coined at Rhamnus, a demos on this eaſtern coaſt, celebrated for a beautiful temple and ſtatue of Nemeſis, the ruins of which are yet to be ſeen, and occupy a conſiderable ſpace, although not one column is erect, nor one ſtone in its place; all is at preſent proſtrate on the ground, and appears as if an earthquake had overthrown it.

The HEAD PIECE of the FIRST CHAPTER is compoſed of five Athenian medals. That in the middle is generally ſuppoſed to have relation to the Panathenaic feſtival, and the games celebrated on occaſion of that ſolemnity. The Minerva to the right of this anſwers ſo exactly to the deſcription Pauſanias has given of the ſtatue of that Goddeſs made by Phidias of ivory and gold, and erected in the Parthenon (*a*), a deſcription of which temple occupies the whole of this chapter, I thought it by no means an unſuitable part of this ornament, and it ſtrengthens the opinion, that the figures we ſee impreſſed on the reverſes of the medals of Athens, repreſent ſome ſtatue held in veneration in that city: thus the figure to the left of the middle is perhaps the Minerva Promachas. Of the medals on the extremities it is ſcarce neceſſary to ſay, they are heads of Minerva.

Two ancient inſcriptions form the TAIL PIECE of this chapter. The uppermoſt is in honour of a young lady named Apollodora, who had officiated in the Panathenaic feſtival as one of the young virgins called Cannephori, from their being employed in that ſolemnity to carry the myſterious baſkets out of the Acropolis, and place them in another temple at ſome diſtance, whence they returned with other baſkets, which they delivered to the prieſteſs in the Parthenon, after which they were diſmiſſed from farther attendance in the temple, and returned home to their family. On the diſmiſſion of this young lady ſhe appears to have been honoured with this inſcription, and perhaps with a ſtatue, by a decree of the ſenate and people of Athens.

The other inſcription is much the more ancient: it ſeems to be an inventory of certain coſtly and ſacred offerings depoſited in the treaſury of Minerva, and delivered, by the treaſurer whoſe office was expired, to his ſucceſſor in office.

(*a*) The ſtatue of Minerva ſtands erect, in a garment reaching to her feet, on her breaſt is a Meduſa's head made of ivory, and with a Victory about four cubits high, in her hand ſhe holds a ſpear, a ſhield is at her feet, and near the ſpear is a ſerpent, which you may ſuppoſe is Erichthonius.

The

The HEAD PIECE to the SECOND CHAPTER exhibits five Athenian medals. That in the middle repreſents the contention between Neptune and Minerva. On the right of this is ſeen the golden lamp, which was made by Callimachus, and placed in the temple of Minerva Polias. Towards the left is the ſmall crooked olive-tree, called Pankyphos, which grew in the temple of Pandroſus. The Jupiter on the left of this is perhaps the ſtatue of Jupiter Herceius, before which was placed the altar caſually prophaned by a bitch leaping on it, as mentioned by Philochorus. On the other extremity, next the right-hand, is another Minerva.

The TAIL PIECE is compoſed of various ſubjects. In the upper part are the reverſes of three Athenian medals: the firſt repreſents a Jupiter Fulminans; the ſecond a Ceres, in a chariot drawn by winged ſerpents, and bearing in her hand a lighted torch; and the third a Minerva, producing the Pankyphos in the Pandroſeum. Under theſe is the ſarcophagus of Butes, a prieſt of Minerva and Neptune: this was found among the ruins in the temple of Erectheus. Pandion, the fifth king of Athens, had two ſons, twins, Erechtheus and Butes. Erechtheus, on the death of his father, ſucceeded to the kingdom; and Butes was made the prieſt of Minerva and Neptune: this prieſthood remained hereditary in his family, which was one of the moſt illuſtrious of Athens. Under this ſarcophagus is placed another marble, found near the temple of Minerva Polias: it has perhaps been an altar dedicated to Ceres and Proſerpine, by Fabius the torch-bearer, an office of great dignity and importance at the celebration of the Eleuſinian myſteries, and his perſon was held in great reverence.

The HEAD PIECE to the THIRD CHAPTER repreſents a Bacchanalian dance (*b*), copied from an elegant marble baſſo relievo found amongſt the ruins of the theatre of Bacchus in Athens, and brought from thence to the houſe of Signor Nicolo Logotheti, our conſul at that place, where we lodged during the greateſt part of our ſtay at Athens: at the extremities are a Lyra and a vaſe, copied from marble fragments, nearly three feet ſquare, inſerted in a wall near the theatre.

The TAIL PIECE repreſents Minerva in the action of caſting away her flutes; the ſatyr Marſyas appears to obſerve the tranſaction. This ſtory is told by Apollodorus, lib. i. c. 4; but more particularly by Hyginus, fab. 165, nearly as follows:

Minerva, they ſay, invented flutes, and having performed on them at a banquet of the Gods, was ridiculed by Juno and Venus for the puffed cheeks and unſightly countenance that accompanied her performance. The Goddeſs, ſuſpecting they might have cauſe for their mirth, retired to a fountain in the wood on mount Ida, and, while ſhe played on her flutes, viewed her image in the water, and there ſaw ſhe had actually deſerved their mockery. On this ſhe angrily caſt her flutes away, imprecating ſevere vengeance on whoever ſhould find them. Marſyas unluckily picked them up, and, applying himſelf to practice on them, was ſo much delighted with their ſound, and ſo vain of his own performance on them, that he dared challenge Apollo himſelf to a trial of ſkill. The Muſes were appointed judges of the conteſt; Marſyas was vanquiſhed, and for his preſumption bound to a pine-tree, and conſigned to a Scythian, by whom he was flead alive, &c.

The HEAD PIECE to the FOURTH CHAPTER is copied from a fragment of the frize of a Choragic monument. Other fragments of this frize are ſeen at Athens, in which theſe figures of winged

(*b*) The Bacchus on the cheſt of Cypſelus was figured with a beard; he held a goblet in his hand, and was dreſſed in a garment reaching to his feet. See Pauſanias, Eliac. I. 416.

youths, bearing alternately vaſes and tripods, are repeated, without any variation in their form or attitude.

On the extremities are delineations of an ancient ſun-dial, ſtill remaining nearly in its original ſituation, placed on the rock of the Acropolis, near this Choragic monument. a, a, marks the equinoctial; b, b, the ſummer ſolſtice; and c, c, the winter ſolſtice.

The TAIL PIECE is copied from a ruined baſſo relievo. The figures repreſent a man and woman ſupporting a tripod, which, we may ſuppoſe, was the prize won by a chorus given at their joint expence.

The HEAD PIECE to the FIFTH CHAPTER is engraved from a drawing which was affixed to the plan of the Propylæa, and was undoubtedly intended by Mr. Stuart for the head piece of that chapter; but he has left no deſcription of it. The original ſketch is in a book containing many other ſketches that he copied from ancient baſſo relievos remaining at Athens; and over it is written, *Agio Nicolo Tenaas*; ſo that he probably met with it in a Greek church of that name.

The medals on each ſide are Athenian. That on the left-hand bears the repreſentation of the Acropolis, the Propylæa, the Parthenon, and the coloſſal ſtatue of Minerva made by Phidias from the ſpoils at Marathon: the creſt of the helmet and the point of the ſpear of this ſtatue were ſeen at ſea (as Pauſanias relates) by thoſe who ſailed from Sunium. Below appears the grotto mentioned at (c), p. 5, in the deſcription of the Acropolis. The ſtatue of Pan which was placed in this grotto ſupported a trophy (ſee Lucian's dialogue between Mercury and Pan). He was thus repreſented by the Athenians, becauſe they imagined he aſſiſted them at the battle of Marathon, and contributed greatly to the victory they obtained there, by diffuſing terror throughout the Perſian army. The medal on the right-hand repreſents the ſtatue of Hecate, by Alcamenes, the diſciple of Phidias, which ſtood near the temple of Victory Apteros.

The TAIL PIECE exhibits the portrait of that illuſtrious ſtateſman Pericles, who governed Athens with ſurpaſſing wiſdom and valour during the ſpace of forty years, and adorned the city with its moſt ſtately edifices, the Parthenon, the Propylæa, the Odeum, the long walls, &c. This is copied from a fine antique buſt in the collection of Mr. Townley, who with great liberality has permitted an engraving of it to be made for the uſe of this work.

The following was omitted in its place:

The TAIL PIECE to the deſcription of the Acropolis is copied from a marble mentioned by Wheler and Spon, as noted at (k) in that deſcription. We found it ſtill remaining in the place where they ſaw it, inſerted in the wall over the third gate we paſſed through after entering the outwork of the fortreſs. It ſeems to be a ſepulchral monument, repreſenting a deceaſed husband and his wife meeting after their death in the Elyſian ſhades.

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